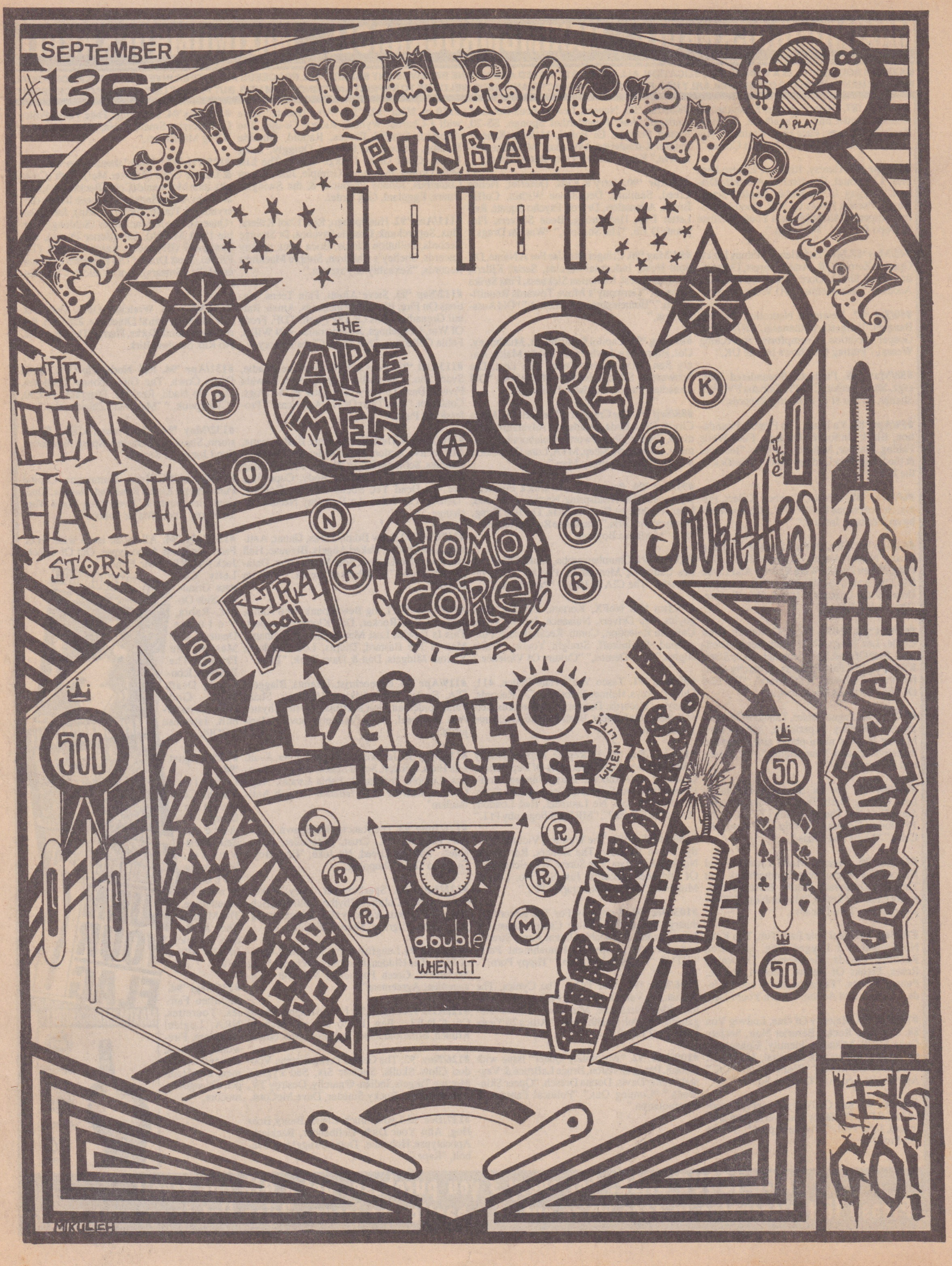

SEPTEMBER
#136
MAXIMUMROCKNROLL
$2.00
A PLAY
PINBALL
THE APE MEN
NRA
P U N K
A
R O C K
THE BEN HAMPER STORY
The Jovelles
HOMO CORE CHICAGO
X-TRA ball
1000
LOGICAL NONSENSE
LIT WHEN
500
MUKILTEO FAIRIES
FIREWORKS!
50
THE SMEARS
M R R
double
WHEN LIT
50
LET'S GO!
MIKULICH

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#79/Dec '89. Ray Of Today, Misery, Bazooka Joe, GF+DD, Happy KadaverBlatant Disregard, John Peel, "Krishna expose", "Prison For Profit".

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Antifascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, Stand-Co, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#131/Apr '94. Rev Norb, Rip Offs, Devil Dogs, Cows, The Gits, Johnny Thunders, Cara De Nada, Rezillos, Disgrace, PPZ30, "Cyberpunk, " "Mad Vlad Zhirinovsky."

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#133/June '94. Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Carburator Dung, Timescape Zero, Westworld, Screaming Bloody Marys, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

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- *South America:* Copies are $4.00 each/ 6 issue sub for $24.00.
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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50
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CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a one month backlog!

COVER: Aron Mikulich

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PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, as long as you tell us if it's Mac or IBM. We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Last Will
Paula Hirsch
Kenny Kaos
Ken Sanderson
Jon Von

CHRY	No. York, Ont
105.5FM	Weds 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WBCR	Beloit, WI
call station	call station
WCNI	New London, CT
91.1FM	Saturday midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WPRK	Winter Park, FL
91.5FM	Wednesday 10PM
WSPN	Saratoga Springs, NY
91.1FM	Tuesday 11PM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WYRE	Waukesha, WI
103.9FM	Sunday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

DEAD AND GONE-live
GASMASK-Fear Of A Red Planet-EP
FINAL CONFLICT-live
BOMBRAID-Elegies From A Closed Chapter-EP
Tidbits-#5-zine
ASSFACTOR 4-Smoked Out-EP
PORTRAITS OF PAST/BLEED-split EP
Wrong-#2-zine
Simba-#7-zine
CRUD-Crud Is A Cult-EP

SUZANNE BARTCHY

JIMMY EAT WORLD-1,2,3,4-EP/QUEERS-LP
COUNT BACKWARDS-Double Decker Bus-45
MEANIES-Con Rad-CD/GUITAR WOLF-EP & LP
GREEN HORNETS-Babt Don't Do It-EP
J CHURCH/SMALL 23-split EP/IMPALA-EP
ASTRONAUTS-Rocket To Mars-EP
YOUNG FRESH FELLOWS-Benzedrine Beat-EP
ASSFACTOR 4-Smoked Out-EP
CRYPTONES-LP/HAMMERHEAD-LP
EL LEGATO-Burning For You-45

LALI DONOVAN

THE BIPS-This Is Jurisdiction-45
THE MAKERS-live
Roessiger-#4-zine
ZERO HOUR-EP/ZORN-Heftig-EP
NEW BOMB TURKS-live
CRUD IS CULT-EP
SLIMEFISHER-EP
SPAZZ/FLOOR-split EP
GAS MASK-Fear Of A Red Planet-EP
HEALTH HAZARD-Not Just A Nightmare-EP

KARIN GEMBUS

POLICY OF THREE-live
V/A-This Inheritance Must Be Refused-LP
TATTLE TALE-live "Oakland Unplugged"
THE YAH MOS-Off Your Parents-EP
FLOOR/SPAZZ-split EP
PROZAC MEMORY-EP
ZERO HOUR-EP
PORTRAITS OF PAST/BLEED-split EP & live
ACTION PATROL-Up And Running-EP
AVAIL-Live 10"

MICHELLE HAUNOLD

OUTTA TOWN

MATT JAMES

GUITAR WOLF-Kung Fu Ramone-LP
YOUNG FRESH FELLOWS-Benzadrine Beat-EP
THE SQUARES-My Baby's Gone-EP
COCKPIT-Hair Of The Dog-EP
JACKIE & THE CEDRICS-Go! Honda Go!-45
DEE DEE RAMONE-I Hate Freaks Like You-LP
GUITAR WOLF-Something Else-45
COUNT BACKWARDS-Double Decker Bus-45
SOUTHERN CULTURE ON THE SKIDS-45
V/A-Turban Renewal-LP

CAROLYN KEDDY

OBLIVIANS-Sunday You Need Love-45
STEEL WOOL-Devil's Night-45
GUITAR WOLD-EP & LP
SHIT FOR BRAINS-Hang Your Head Down-EP
THE STATICS-Sooprize Package-EP
OBLIVIANS-10"
RESIN SCRAPER-Duh Factor-EP
KRYPTONITE NIXON-Swag-CD
ASTRONAUTS-Rocket To Mars-EP
V/A-Turban Renewal-LP

RAY LUJAN

NOFX-Punk In Drublic-LP
APOCALYPSE HOBOKEN-Jerk Lessons-10"
J CHURCH/SMALL 23-split 45
STRUNG OUT-Another Day-LP
KARKII AUTOMAATTI-Kavelylla-EP
THE QUEERS-Beat Off-LP/BIKINI KILL-live
POLLEN-Bluette-CD/UNION-Tabloids-45
PROPAGANDHI/I SPY-split 10"/WAX-It Ain't...-45
ONE HIT WONDER-Tomorrow Wendy-45
DOWN BY LAW-Punk Rock...-LP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

- ZORN-EP/SUBVERSION-Pignation-EP
- HEALTH HAZARD-Not Just A Nightmare-EP
- BIPS-This Is Jurisdiction-EP
- NO LESS/E.T.O.-split EP
- FINAL CONFLICT/BLOODTHIRSTY BUTCHERS-live
- CAPITALIST CASUALTIES-Live Butchery-EP
- MINE-Edgewood-EP/VOORHEES-flexi EP
- GASMASK-Fear Of A Red Planet-EP
- OBLIVIANS-EP & 10"/V/A-East Style-CD
- 16/COPASS GRINDERZ-live

SMELLY MUSTAFA

- CIDER-Out To Get Me-EP
- ONE TON SHOTGUN-Disgruntled-EP
- V/A-Ruff Stuff-EP
- STEEL WOOL-Devil's Night-45
- RESIN SCRAPERS-Duh Factor-EP
- FESTERING RINYANYONS-Music Blended-EP
- FLOOR/SPAZZ-split EP
- SUPERKOOLS-Rock & Riot Show-EP
- CRUD IS A CULT-EP
- TERVEET KADET-Horse-EP/VOMIT PUNX-Lost-EP

NEIL NORDSTROM

- FLOOR/SPAZZ-split EP
- V/A-Abikyokan-EP
- SYSTEM SHIT/RISING NATION-split EP
- HEALTH HAZARD-EP/GASMASK-EP
- DEATH SIDE-The Will Never Die-EP
- CAPITALIST CASUALTIES-Live Butchery-EP
- RUPTURE/SENSELESS APOCALYPSE-split EP
- SUBVERSION-Pignation-EP
- NO LESS/EVOLVED TO OBLITERATION-split EP
- V/A-Cry Now, Cry Later-2xEP

JEFF RANDOM

- OBLIVIANS-10"
- APOCALYPSE HOBOKEN-Jerk Lessons-10"
- STRETFORD-Zerox Love-45
- INHALANTS-Kolchak-45
- GREEN HORNETS-Baby Don't Do It-EP
- GUITAR WOLF-Kung Fu Ramone-LP
- TEENGENERATE-I Don't Mind-EP
- THE STATICS-Sooprize Package-EP & zine
- UNDEAD-There's A Riot-EP
- THE SQUARES-The Wild Wild Squares-EP

BRUCE ROEHRS

- TEENGENERATE-I Don't Mind-EP
- SONS OF HERCULES-LP/PIST'N'BROKE-EP
- GARGOYLES-REMAINS-split 45/SLOBS-EP
- MAD DADDYS/DEVIL DOGS-split 45
- TEMPLARS/OXBLOOD-split EP
- BIPS-This Is Jurisdiction-EP
- BRAINDANCE-At Full Volume-10"
- FONDLED-Cotton Candy-EP
- EL LEGADO-Burning For You-45
- OBLIVIANS-Sunday You Need Love-45

KEN SANDERSON

- KATASTROPHI ALUE/EPIDEMA 5-split EP
- ASSFACTOR 4-Smoked Out-EP
- JACKIE & THE CEDRICS-Go Honda Go!-EP
- V/A-Abikyokan-EP/V/A-Alkää Valittäkö-LP
- FINAL CONFLICT-live/THE MAKERS-live
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SPARKMARKER: "Atomos" -7"
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(Heart First: Germany)
NO IDEA fanzine #11 *(out late August)*
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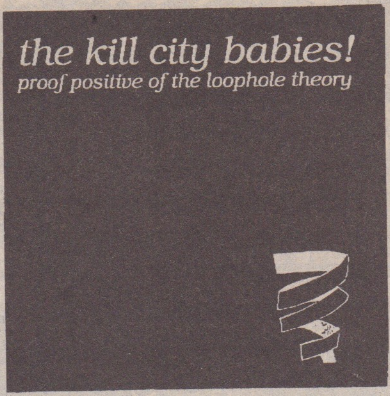

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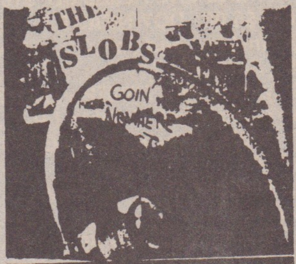

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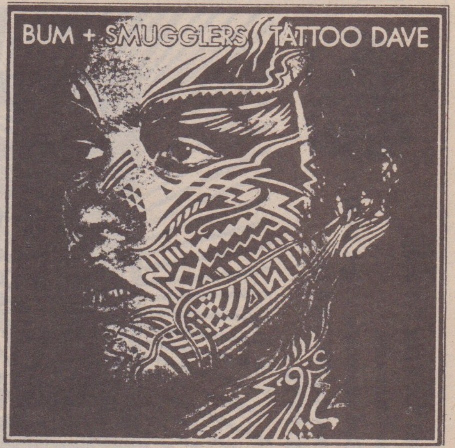

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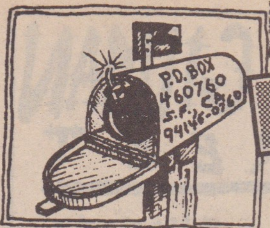


A Hey there Tim

Everybody at MRR deserves a major pat on the back for the totally excellent theme-issue on Major Labels. Excellent job! I've been waiting for that issue for a long time, because Ben Weasel had made mention of it long ago. I was really happy to see so many different aspects of the topic covered, and approached by knowledgeable people. I learned a hell of a lot!

Anyway, the point of this letter is to plant a seed of an idea in your brain and to hopefully get some ideas and opinions back in exchange. I'm responding to your comment about the lack of strong independent distributors existing, and how it's surprising that tried and proven ideas like Mordam don't exist elsewhere. It is depressing to know of companies like Southern having to rely on ADA and Relativity to exist. It seems like it's becoming more and more difficult to get reliable distribution from anyone unless you have an exclusive relationship with someone like Mordam. [I've heard from a number of different people that Twin City Imports is going down the tubes fast and supposedly won't be around much longer. I guess all their labels pulled out. They've owed us money for a while and are being totally lame about paying. Their payables dept. is a voice mail number!]

Anyway, when I first learned what Mordam was all about, it seemed like such a perfect idea— such a slap in the face example of a truly strong independent thing. The idea of having a group of labels, some big and some small, working together and sharing the power and clout they earn is perfect. The idea that if a distributor who would normally rip off a small label and not pay their $500 invoice didn't pay, it was no more Dead Kennedys until they did. It's such a strong example of a cooperative effort, and everybody wins. It obviously worked...look at what Mordam has developed into, and look what the labels have done as a result of it.

Underdog got pushed around and fucked with for the first few years we existed by distributors refusing to pay just because we were a tiny label. It seemed in 1986 and 1987 that getting into Cargo, Dutch East, Caroline, etc. was such a gamble it was almost not worth it. (That's actually why we started our mailing list and sent out newsletters. We were trying to avoid having to use distributors.) Eventually, (over a hell of a long time) we made a reputation for ourselves to these distributors and now we have a good relationship with most of them and usually get paid pretty close to on time. (It seems we never get a check by the due date, but pretty close)

We decided about a year ago to share the benefits of our relationships with these distributors with the other labels in the Chicago area, and kind of think of ourselves as "representing the area". As a result, smaller labels who undoubtedly would have had to take the same risks and possibly get fucked, can now get their stuff to the bigger distributors like Cargo, Dutch East, etc., through us. We have the same sort of power that Mordam does (but about a millionth the size), with the ability to cut them off from access to the other labels stuff. Frankly, we're really fucking proud of this.

We don't carry the kind of releases that any of the huge major-owned companies like ADA would be interested in, nor would we deal with them anyway. We stopped soliciting to Caroline when EMI bought them, and we have a policy of not dealing with major-affiliated companies. That's the only real drag about Mordam. It's too bad they sell to those companies, but I suppose they've made a commitment to honor the wishes of each label. It's just frustrating to know that an organization like that could so easily tell the majors to fuck themselves and still be strong, but they don't.

Anyway, another thing we decided to do a little over a year ago was to act like a real distributor and try dealing direct with stores. I spent about two months calling everyone I knew who might know something about that and asking them a million questions. Mostly I spoke to Kent McClard, a friend of mine named Patsy who works at Cargo, and Karin at Mordam. Karin was by far the most helpful. I must have called her a thousand times and she was always totally helpful. She answered questions and gave me suggestions, etc. I knew if we were to try and deal with stores, that we were going to have to act like a distributor and approach them in ways similar to what they were used to, so I did as much research as possible to learn everything I could about distribution. Finally, we tried it and it totally worked. We now deal with over 50 stores, which for Mordam isn't shit obviously, but for a tiny label/distributor like us it's pretty fucking rad. We've realized something within the last few months, and it's a completely bizarre thing to us, but we're finding out that some local labels consider us their "biggest distributor". That's really weird.

One really cool thing is, we used to really have high hopes that our label would be picked up by Mordam. It never happened, and to be perfectly honest I'm really glad it didn't. We recently were talking about what we'd do if they offered it to us now, and at this point I'd think we'd turn them down. Not having it that easy has made us set up our own thing, and so far it's really working. Plus, if we were picked up by Mordam, that would benefit only us. Instead, the whole area around us is benefiting from what we've set up. This whole cooperative/networking thing gives me a major mental erection.

Anyway, I've been thinking for a while about how we're basically doing exactly what Mordam is doing, but on a much smaller scale. The next step, and ultimately the primary goal seems to be to keep plugging away until we can hopefully be as strong of a company as Mordam, where we're really offering these labels and bands an opportunity to get good distribution and from a group of honest people that actually give a shit about who they're dealing with and why they're doing it. I'd love to be strong enough to branch out and represent more of the Midwest that just Chicago. I always wished Mordam would open another branch, "Mordam Midwest" or "Mordam East" or something, so they could do what they're doing for more labels in other parts of the country. Now I feel like we're doing exactly that ourselves.

Unfortunately, there are problems that have sort of left us between a rock and a hard place, and I don't really know how to deal with them the way we're currently set up. Some of those problems are:

1) The eternal problem with all volunteer-run organizations. Volunteers are perfect when running a record label, because it's fun, you learn a lot, etc. Ten people can all get excited when the new seven inch covers come from Punks With Presses and everyone sits around and stuffs records for three hours. Or with a zine when people are hanging around the office typing, doing paste-up, having a good time, etc. Or selling records at shows, or silk-screening T-shirts, or even working a job like Epicenter or Blacklist. Those things are fun. Unfortunately, making store calls and filling orders to stores and distributors between 9 am and 5 pm starts feeling like a job really fucking fast and people don't tend to stick around too long. Not to mention the usual shortage of people who can volunteer between normal business hours when the store/distributor buyers are there and the UPS guy comes. We find that most people are either students or have jobs during the day. I'm the "Distribution Coordinator Guy", which basically means I have to make sure everything's running smoothly in our world of distribution, which includes the person who buys from the labels and pays them, etc., the person who deals with the distributors on terms, the person who deals with stores on C.O.D. and terms basis, etc. If someone flakes, I've gotta pick up the slack temporarily and

find a new person the fill in the position. People always say they really like doing it but they get burnt out from all the responsibility. It's too much for. people to do on a volunteer basis and it's a lot to learn. I was always impressed with Blacklist's ability to remain volunteer run, but mailorder is a hell of a lot easier to do like that than distribution, and you can do it whenever you want. We get faxes from Brian at Blacklist at 1:00 am all the time! Plus, with mailorder you're dealing with punks. It's fun. With distribution, a lot of times you have to talk to some fuckhead in this department with a title or some unfriendly asshole buyer at some store and it can get pretty depressing at times. Also, in order for stores to bother ordering from us instead of getting the same shit through one big distributor, we have prove ourselves to be absolutely fucking reliable. If we flake once, they won't want to bother with us anymore. It's really hard to get that kind of work out of volunteers. (Just for Karma's sake, I am grateful as hell for every minute of volunteer work we've had, by the way.) Lastly, there has to be someone here between 9 and 5 every day, in case a store orders or the UPS guy comes. It's very hard to maintain that schedule. The only answer, obviously, is to have one or two paid employees who work full time. As long as I can pull off this great "do freelance computer work for a million dollars an hour for a month and live off it for six months" job situation I'm fortunately in, I'll still work as a volunteer as long as possible.

2) We have nowhere near the clout Mordam has, obviously. We have nothing but small labels. We have no A.T., Lookout!, or MRRs to give us an incredible push like that. But at the same time, we really don't have the foundation yet to offer anyone that big, so that they'll trust us enough to risk their entire label's distribution in our hands, understandably. That point is a difficult one to reach. We have to somehow organize and re-structure without really having the resources to do it.

3) We actually don't have official exclusive relationships with our labels. We've never bothered to ask for them, because when we started dealing with these labels, it would have been an absurd idea because we had no idea what we could do for them. This almost defeats the purpose, because we can't very well cut off a lame distributor who refuses to pay, when they can go direct to the labels anyway. (However, we've found that all the bigger distributors would rather get everything from us, instead of doing all the separate paperwork with all the labels.) That really limits us. Plus, stores are always hesitant to bother dealing with a new distributor, unless it's really worth their time. If they can get a good selection, cheaply and fast, they'll deal with you. Cheaply, we can do. Fast, we can do when we have hard working people. We've done a hell of a good job for periods of time before. Good selection, well...Ours is pretty weak actually. We've got lots of great stuff, but the labels just aren't big, established labels. It seems like '"selection" really refers to labels, not releases. But how do we get bigger labels to take a risk and try us? I don't think it's possible without some sort of backing from someone. I know we can't do it on our own, unless the next Bad Religion or Fugazi did a record on Underdog and it made us huge. We need a reason for these labels to all get involved in a group and work together.

Anyway, I guess my point is this. (I'm going to toot our own horn again now...) I think we have set up a great thing with tremendous potential. I really don't know of anyone else in the Midwest who has a desire to do anything like this themselves, but I really think a lot of people would like to see it happen and do their part to be involved if they had the opportunity. I have a lot of confidence that the labels we deal with now, and plenty of other labels, would be willing to work together in a group situation like that if they had reason to believe it wasn't doomed to failure. A lot of people really like us and think we're doing a great thing, because we've proven ourselves to not be a bunch of assholes. I would love to have a big meeting with a bunch of labels and present the idea to them.

Another weird thing. Although I often feel like I've learned a lot about all this shit, I'm always being surprised and learning all sorts of crazy new stuff. Unfortunately, my experience has been limited to my own research and situations through Underdog. I don't have years of experience working at Rough Trade. I've never worked for anyone else before, but I'm constantly starving for more knowledge about this. I'd be willing to relocate to San Fran and work at Mordam for a while just to learn more about how things work.
RobRoy c/o Underdog Records/ PO Box 14182/ Chicago, IL 60614

Dear RobRoy,

I'm printing this letter because I think what you're thinking and doing is very important and others need to know about it.

There is a tremendous amount to learn, and there aren't very many Ruth Schwartz's running around out there who have the know-how, the toughness, and still maintain integrity in doing business. But you seem to be quite dedicated and have established a good track record to date, so I hope that others with either similar ideas and a history of hard work will either get in touch to share ideas or to help out in some kind of financial way. Tim

Dear MRR,

I very much enjoyed reading the June '94 (#133) issue with its emphasis on how the major record companies are fucking over the underground. It's come at a time where I'm personally getting more and more disgusted with the assimilation of underground talent and ideas into the mainstream purely as a way of making some fat rich guy richer. Of course this has happened before; any "youth craze" (nice corporate slogan there) worth its salt gets it creative juice sucked out of it as soon as someone realizes that there's cash to be made, leaving just a husk of its former self. Its just that now these companies are doing it to the bands, zines which I love.

I'm staring right now at a picture of a can of OK soda, which is a new soft drink made by Coca Cola with marketing directed at the slacker generation. It's design is based around a Danial Clowes-esque drawing and it has cute little details like those oh-so-ironic quotation marks around the word "beverage." No doubt some hotshot marketing man/woman has spent two weeks wading through a pile of comics and fanzines to find out what todays kids are looking for. Well I don't know about you, but this makes me feel pretty nauseous. It certainly doesn't take too much hard thinking to imagine the board meeting which came up with that idea. "Hey, todays kids just aren't interested in corporate slogans-we've gotta come up with something which hits them at their level. They are all just a bunch of bummed-out slackers, so lets give them what they want-irony and comics."

So, any underground band with a scent of commercial possibility can get pounced upon, and later, as Steve Albini rightly points out, shat upon. (I noticed that Kurt Cobain's "estate" was valued at just over $1,000,000 before debts, and this is after Nirvana sold god-knows how many records and played a shitload of big shows. And Nirvana were considered to have been a band which managed to shake the corporate hand without getting their fingers broken.) In fact anyone who shows a bit of talent or suss is ripe to be used and abused. Not to mention the fact that by putting the ideas of the underground into popular consciousness, it cheapens those ideas. Elitist? Hell, yes! When a band I like is enjoyed by some chump who likes U2 its a really awful feeling. Being involved with the whole underground scene takes effort... going to shows which may or may not be good, buying lots of records in order to find a few

which really stand out, writing zines, putting on shows... just getting involved. It's more than just going down to Tower Records and buying a CD every two weeks. Anyone reading this will understand. Nobody buys fanzines unless they have a genuine hunger for information on whatever it is they are into.

So, "don't suck corporate cock." An old message but it rings true. What else can we do? Become more and more willfully obscure, i.e. "The Phantom Surfers" sudden (and very funny) becoming a slot-car racing band? Go down the route of the Church of the Subgenius-horrifying anyone just into them as a 'bit of fun' by becoming grossly offensive? Well, the easiest way is by having those who are in a position to shun the corporations actually doing so. Bands which sign to major labels must realize that it isn't just a case of being able to get their records shipped to stores more efficiently. Despite the very real possibility of ending up in debt to the company (remember... an advance is a loan), signing to a major gives that company crucial footholds into our scene. By shunning them, we can keep it pure-everyone getting involved for the love of it. This doesn't have to mean poverty for people with talent. Anyone with creativity should have the right to be able to life off earnings made from what they do best. We all know of bands who are totally independent and can live comfortably off earnings from records, shows, t-shirt sales etc. Use your talent, don't be used.

Anyway, let's just get this fucking vampire off our necks. My appreciation goes out to anyone who makes the effort to put on shows, start up labels, do college/pirate radio shows, write zines, play in bands, create art, etc., etc. purely for the love of it. All these people deserve thanks despite being the people least likely to get it.

Simon Wood / Fieldside House / London Rd / Blewbury / Oxon / 0X11 9N4/ UK

Tim,

Why are you guys so worried about the majors?! You get so many ads from punk rock labels (all over the world) that you had to change your sizes to fit them all in! Punk seems better off than it's ever been (and I've been in it since '79). Bands are actually able to make money, for pretty much the first time ever. If there is a war between the majors and the indies, the majors have already won as we all (myself included) spend far too much time worrying about who's signed with whom, who got dropped, etc. We are all too into the industry insider board game! I think all these signing are just a changing of the guard... Jawbox sucks nowadays?! (yes) So what? There will always be enough bands like Harry Pussy, Cavity, Socks-off the leash!, etc that could NEVER be on a major and if they were (by some miracle) never sell more than 100 records! I did enjoy Norby's sense of humor and Bobby S. Fred did make some valid points, but listening to Albini talk about majors is like listening to Ted Bundy talk about the effects of pornography on him! How much money has he made off The Pixies, Wedding Present, Nirvana, etc?! What a joke!

Yours,

Jeff Smith/ PO Box 9609/ Seattle WA 98109

MRR,

I have always denied the urge to write in discussing Mykel Board's column before, as I see him as someone writing in a purely obnoxious and immature way, simply trying to get people as cross as possible. However, my problems with his writing in MRR #133 are different as they do not stem from his main argument, more one paragraph. This one paragraph reflects an entirely patriarchal and misogynist viewpoint, one that is repeated time and time again throughout right-wing media. He says that "Is is strange that young men rape, when laws and parents deny them legitimate sexual channels?" Rape is not a crime of insatiable sexual desire. Rape is a crime of violence. A demonstration of power. A means by which women are kept in their place. A major force in the suppression of women. He is ignorant and uninformed to believe the myth that the rapist is the young man driven wild by uncontrollable sexual passion. He is buying into the myths invented by patriarchy. He is supporting the myths invented by patriarchy. He is reinforcing the myths invented by patriarchy. This offends me.

A second point that I would like to raise is that I thought a long time ago MRR "banned" Hardline stuff. Now, whilst not getting into the censorship debate in any way, I would like to point out some things. Presumably Hardline stuff was banned because it is pro-life and homophobic. However, in recent months MRR has reviewed several zines that are distinctly pro-life. Namely 'Holocaust' and 'Our Struggle.' So, in keeping with your rules, this seems to suggest that it is the homophobic side to Hardline that you dislike. It is fine if people are pro-life, but not homophobic. So, its fine for people to oppress women, but not homosexuals? This is wrong. As a feminist I am really fucking insulted by the way that right-wing propaganda is given publicity and support through your magazine. If you are going to enforce bans upon certain oppressive political perspectives, then please follow them through.

Issue seven of *Simba* is out now for $2.00 postpaid.

Viq Martin/ 20 Brangwyn Way/ Brighton/ Sussex BN1 8XA/ England

Hey there Viq,

I just wanted to make a quick response/clarification to the excellent points you brought up. Indeed, there is some truly ugly shit popping up in hardcore, along the lines of "hardline" and similar stuff.

First off, according to Tim, MRR has never "banned" fascist material, only refused to print their ads. There are fucked-up records and zines that get reviewed every month, and hopefully get called on their shit. I'm not saying it's perfect, but we didn't get the reputation of being "punk police" for nothing!

Secondly, I agree that the anti-choicers are as fucked up as any other bigots, and am appalled that people are even tolerating their crap at all. Such and such band or zine has right wing politics, but hey - they're still cool?! People need to wake up!

And finally, I slammed an anti-choice zine in the review section a few issues ago, and got an angry letter from someone who thought I was fucked for saying that it didn't belong in punk rock. I wrote them back, and found that it was indeed a woman defending anti-abortion politics. Who is the judge? Who can decide what belongs and what doesn't? I don't know if MRR is in the position to "ban" anything, but we sure as hell can say something about it. Thanks. Matt W.

Dear Mykel Board, MRR,

First off, I don't understand your new policy, some bands and labels don't fit in. But a perverse sick dude such as Mykel Board does fit in? Maybe after all, the April joke thing last year, wasn't a joke at all! Mykel, how can you justify childporn or sex with children? I really think you need some professional help, whatever the reason may be that Lily and you visited the Thailand area, (I think I know the reason though.)

Yep, exploitation is the right word here,i I don't care if punks use the same word, they're right! Do you really think sex with children is a matter of choice? No way man, tourists from all over just visit Thailand just to exploit the people over there, we have to stop child-prostitution for sure. Mykel Board the savior wants to help out the people because if they don't have sex, they will die of starvation. You really think you solve the starvation problem by fucking some kids over there? The

rich Western countries are the cause of the starvation. So, we suck the blood of those people first, and if they're into the starvation problem, then we will use and abuse em again to have sex with? This is really disgusting. And if you're thinking you are one of those exciting foreigners, forget it. The blood of innocent people is on your hands. I don't believe sex is a bad thing, it really depends how it's practiced, sex is human, it's natural, that's true. It's a human thing, but not always a humane thing, if you know what I mean. The responsibility is with the one who is aware. So you believe that a little child is aware of what's going on here? And most of the things you mentioned in your article are child abuse too, but practicing sex with children is the worst form of abuse, believe me. You probably justify incest too, you're sick, and I still do not get it why you can write whatever you want, and the policy of MRR doesn't work for you. To me, you're nothing more than. And so is that girlfriend of yours named Lily. I'm outta here, the only thing I'm doing here is giving you more attention and free publicity. Bye.

Hans/ PO Box 206/ 8500 Kortrijk/ Belgium

Dear Tim/Mykel Board,

I was going to write a letter similar to this last month, in response to Mykel Board's awful column in that issue, but I decided it wasn't worth the effort. But after reading his column this month, I was too disgusted/pissed off not to write. Forgive me if I allow some of last month's anger to carry over into this letter, but...Mykel - just what in hell gave you the idea that MRR's readers would be interested to read a lousy hack-job describing your sexual exploits? I've got news for you - no one with intelligence cares the slightest bit about what you do with your dick. I don't think there is a single person in the world who readers MRR to catch up on dick-news, be it yours or anyone else's.

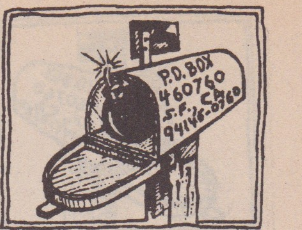
This month's column (June, by the way), while being at least slightly more appropriate for a publication like MRR than was last month's is fully as retarded as last month's, perhaps even more so. This is a really pathetic attempt at an intellectual justification of Board's sexual attitudes toward children. For instance, here is on little kernel of truth concerning kiddie whores Mykel offers us: "These kids are having a fun time." Sorry pal, but there goes your credibility. If you left Thailand thinking those kids were having fun, which I know is a complete crock of shit, then it's safe to assume that your observations concerning other aspects of Thai society are wrong too. I don't think too many adult American street whores are having fun with their work. What's so different about Thailand's society/culture that makes prostitution fun *even for kids*? The only way you could possible conclude that the young prostitutes were having fun is if you perceived the entire Thai ethnicity as a mere sex object; an ethnicity which is so eager to please your desires that even its children enjoy servicing you. Who do you think you are, going to a foreign country with a fucked-up attitude like that?

Further along in the column, Mykel delivers up another pearl of wisdom: "Human beings are the only species who can achieve orgasm before puberty. What a shame not to take advantage of that." First of all, the sentence should have read "Homo sapiens is the only species which can..." or "Human beings are the only animals which...", but never mind that. The real kicker here is that his sentence *accidentally* hits the nail on the head. An adult who engages in sexual activity with any juvenile, let alone a pre-pubescent one, is *taking advantage* of that child. You let your guard down there Board - now everybody knows you wish to be allowed to take advantage of pre-pubescent kids. You'll make a great dirty old man someday. A second problem with this proposition is that the rationale for engaging in sex is based upon the ability of the (potential) partner to achieve orgasm, wholly ignoring the emotional and mental factors relating to sexuality *that don't set in until puberty* or even post-puberty. If you view sex as a purely physical phenomenon (which you quite obviously do), that's fine - but you have no right to impose that view on individuals who haven't yet reached the point where their own sexual views are formulated. And if you want to say that this proposed sex with children would be loving - you're a worse fucking sicko than I thought.

Another really stupid argument in this column is that "kids can give and withhold consent" to sex with "grown ups". What a nice happy little picture that paints: Uncle Peter: "Hi there, little Marvin, wanna screw?" Little nephew Marvin: "No thanks." Uncle Peter: "Ok, that's just fine, want go play catch?"

Any adult who gets a lusting for sex with a kid can easily manufacture consent through force, threat of force, or any number of ways. Are we supposed to believe that child molesters will somehow be more willing to take 'no' for an answer? From a kid? I don't think so, hate to break it to you, Mykel, but you're full of shit.

This entire column is nothing but a sexual deviant's attempt (damn right I said deviant, ya gross perv!) to convince himself and others that his peculiar sexual quirks provide more pleasure to his partners than to himself. Give it up why don't you? Just come right out and say it - you want to pork little children, don't you No, it's more than that - you want little children to *want* you to pork them. That's why you make up crap like this phony ability of children to consent to sex with adults. I'm telling you Mykel - you've got to keep your dick out of your columns, wise up, eh, and write interesting stuff like you used to, Aaron S.



P.S. I know my argument is ad hominem to a certain degree, but I believe an ad hominem argument in this case is at least excusable, if not justified. I can see no other reason why Mykel would pitch this argument if he did not have a personal (carnal) interest in sex with children. It is that interest which makes Mykel himself fair game, in my opinion.

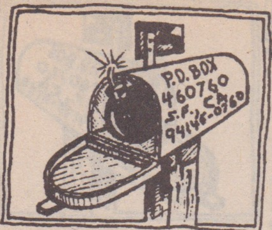
Dear Tim,

I just picked up the new issue of MRR (#133, June 1994) yesterday, and I just wanted to drop you a line about it. I thank you wholeheartedly for devoting practically an entire issue to the discussion of major labels vs. indie labels. I am totally on the side of the indie, but it just seems like the people around here don't really care what they support, and don't understand that they are slowly promoting the destruction of the underground. A few months ago I was pretty riled up when I read your new rules concerning what will and will not be reviewed and advertised in your zine. But now I can live with it a little better, considering most of what you believe is in the best interest of DIY punk music.

Recently I got the first issue of Kent McClard's *HeartattaCk* zine. It is probably one of my favorite large-scale zines out today, and it basically takes up where MRR doesn't go anymore. So, for that reason, I have accepted your decision to make the changes you see fit on the zine as a whole, considering you do most of the work. I think HaC will be able to pick up where you leave off and hopefully will soon be as big as you are.

I basically have no other problems with your zine as a whole. Except one- Mykel Board. I never really had a problem with him before, but now his crap is really getting on my nerves. He is basically promoting children having sex with adults (even for money). This is completely and utterly stupid. I cannot believe somebody could be so sex-crazed that they would look to such bizarre methods to find pleasure. I am basically a very liberal person (pro-equality, pro-choice, etc.), but this is inane. Children should be allowed to grow and be children. If they decide to have sex as teenagers, fine. But what he is implying is that the only way to stop rape is to

Letters



have the person having sex forced on them accept it. Whatever. I don't want to read about sex, I want to read about punk rock. And obviously, Mykel wants to talk about nothing else than how he took pictures of naked little girls. Do anything you want with another consenting adult, Mykel, but don't think that just because you can't control your seriously warped hormones that you have the right to make a kid do what you want. Basically he claims that making a child do anything it doesn't want to (go to school, kiss grandma, etc.) is child abuse. Bull. It's called discipline. Even if it doesn't set in, I think parents should try to instill some set of values in their kids. If we didn't go to school, we'd all be morons! Get a life, Mykel.

Other than the fact that you need to take Mykel's column out, the zine is great. I am not one for censorship, and at first I thought that's what you were doing with the zine. But now I realize differently. You are basically trying to devote more space to the real punk rock DIY scene. And that's great. I like many kinds of DIY music, but it appeals that many other forums have popped up recently to take what you do not review, so I think its all evened out. Anyway, just thought I'd let you know my thoughts. Fuck Mykel Board (on second thought, he'd probably like that, so don't.)

Jack, *Renuzit Potpourii* Zine/ 2207 Shades Crest/ Huntsville, AL 35801

MRR, Ton V.D. Werf from Holland,

Hey you're probably absolutely right about the band Face Value and your problems with them in Holland. Everyone has been asking me for the past year and a half A: Why was I quitting and B: When the fuck would I quit!!

Believe me, I would've quit after the disastrous second LP which I fucking hated, it was a flaccid farce and in the latest two years it was definitely a good gone decayed by members who weren't interested in HC music but in HC business, I.E. shirt sales, CD/LP deals, slick vans with trailers, etc. Unfortunately sharing a house with a member and just plain being in too deep with band affairs, couples with a sense of self-denial about the actual state of affairs of the band prevented me from quitting much earlier. I'm not going to further bash them, they've made their own bed and can now lie in it for all I fucking care.

People who know me and know them can tell right off the bat we're on two different planets, musically, ideally and philosophically. I sure ain't the darling of the "PC" crowd but I am my own person with good points and bad points, just like fucking you frankly, seeing the state the scene around here is in, having the scene police hate me gets my dick hard. Thank you, kiddies now please pull your pants up, I believe they're 13 sizes too big for you, they'd be better suited for your fucking mouths. One thing that absolutely, though with a hearty fucking laugh, must be clarified is why I didn't go to Europe. Why tour and flog a dead horse? At this point I knew their egos would force them to take any living, breathing body along with them on their little vacation, so long as they got to experience Europe ("Dude, we'll be making 1,000 DM a night! Think of what we can sell t-shirts for!!")

Fucking chowderheads. The truth is even after I told them repeatedly that I was not going to tour ever again with them; indeed I had refused to even play one show with the band after the previous tour before my last gig w/the band w/Gag Reflex in Cleve. Dec. '93; they frantically groped for anyone to take and had rumor not reached Dirk Hemsath (Doghouse Records kid who put up with more shit than he needed to), then he wouldn't have known about me quitting 'til he got to the airport!

Nice fucking kids. Talk about milking it! Nice going guys. Hope it was worth it.

Believe me, straight-edge kids in Europe is the last reason on earth I didn't go to Europe, I hated the band, my lease was up and this was the perfect time to bail. I was never threatened by sXe kids; fuck, that would've been a riot. Believe me, I don't have to pander to some kids' expectations of my diet, I don't even fucking have drink and haven't for over a year now, who gives a fuck, it's my health, not yours.

You get locked into a lifestyle, a clique for years, you think you have to break out, it fucks you up for 3 months and you fucking stop, that's what happened to me, who cares anyhow. I am and will continue to be a hardcore/punk kid, annoying to you as it is, so go cry to someone who wants to hear it, not me.

Well, that's how it is, biased as it sounds, it's fucking true. If I could take one more moment of your time to thank the following people—Devon Morf, old Cleveland scene, MRR, Conversion & Doghouse, Chad Castettor & Duncan, E.S.D. (the blood is strong), Austin kids, Buffalo kids, Florida kids, So. Cal. kids, Bruce/Detonators, Atlanta kids, Chris Erba, Pellow, Murad, Novinec, Dwid, Schlacter, Wedge, Brummel, Steve and Karen and everyone else who ever helped my foul ass out over the past 8 years of failure as a human, exp. NOTA and Mystic bands, my patron saints. Middle Finger is my new band which features ex-Ringworm, Windpipe and Gag Reflex kids, full-on Battalion Of Saints raging single out this fall.

By the way, I actually think your zine is improving. Not long ago I feared the zine was going the way of *Flipside*, i.e. relevant only to those few in the "inner circle" of certain punk dignitaries; elitist, etc. But the UXA/Freeze interviews, the "Work!" articles, and esp. the "Three Strikes" essay, which I found the single most relevant and eye-opening article ever in MRR (to me at least) are among the best shit you've ever done. Keep up the coverage of the older bands, thanks. No obligatory ass-kissing, I just dug it. Well, thanks for the space, I hope it cleared up some shit. Later.

Erba/ PO Box 561/ Brunswick, OH 44212

Dear Gardner,

Just something I have to get off my chest. You've reviewed our zine in MRR 133 and it wasn't really that positive. Which is, in a way fine by me but it doesn't seem right. When I read this review it looks like we are total sexist and moronic persons. And as you might have guessed we're really nice people. I know you're busy and all but I'm sure, at least was sure our zine contained something worthwhile. Now I am completely confused and disillusioned. Ready to quit our zine. Am I really that dumb? Why is our zine filled with stupid stuff? It just doesn't make sense! And that comment about the Playboy style page is cheap. There is a whole story behind it which is more or less explained in the zine. Now it looks like we're sexist or something but we're not. Totally opposed. I feel really bad now. Anyway, the review doesn't cover the essence of the zine. I wanted it to be honest, sincere, inspiring and fun. But I guess we failed in some major way. Too bad. This is pathetic. Take care. Love,

Pascal/ Klokkemakerstr. 14/ 5855 BZ Well (L)/ The Netherlands

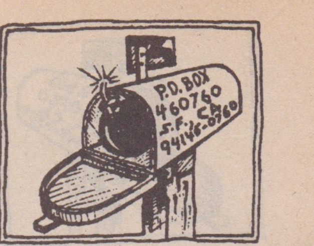
PS: I had another look at the zine and you can't fool me it is not stupid. No way!!! Please......

Oh, I forgot. The name of the zine is *Hercules' Metal Jacket*. Sorry.

MRR

Despite Lefty Hooligan's predictably smug and patronizing response, Freedom in Indiana's letter (in #133) raised a fundamental question for those concerned with politics, individualism, and punk rock.

The two contemporary mainstream political agendas each maintain conflicting ideas regarding individual liberty. So-called "conservatives" promote, general-



ly, economic freedom and social constraint (the latter, of course, enforced by law). Contemporary "liberals" favor a relatively collectivist economy and civil liberty. The "conservative" program, to an extent, enforces a level of individual responsibility, but within a limited range of freedom; the "liberal" agenda centralizes responsibility and, in turn, power.

As the intensity of centralized power has increased, as measured by the relative size of the federal and state budgets (or % of GDP), the extent to which politicians' corruption affects us has increased. This is and always will be, as a rule.

The libertarian philosophy, as espoused by Ayn Rand and Freedom in Indiana (not to mention Thomas Jefferson), decentralizes power and, in turn, responsibility, to the individual- both economic and social. This philosophy is the true conservative philosophy in the United State (i.e., in accordance with that of our nation's "classical liberal" founders).

I suspect that libertarianism's identification with modern conservatism (and, more importantly, slimy "conservative" politicians) has prevented many "open-minded" liberals from objectively assessing the value of its principles.

A large segment of alienated youths (as, perhaps, represented by the MRR staff) imagine the United State's corporate-governmental structure to be "right-wing." Perhaps true, only if defined as "pro-status quo. " Corporations have no ideology but profit. This profit is usually better ensured by government regulations and licensing (both raise barriers to entry, decreasing competition), as well as government subsidies (which, for most industries, are unfortunately common and lucrative). And, last time I checked, the White House and both houses in congress are ruled by "liberals."

The "liberal, or, better yet, collectivist and pro-big business, schemes affect us, in the punk scene, directly. For example, here in Cincinnati, we have an excellent supply of really good punk bands (like The Slobs, Bloody Discharge, The Curb Jobs, and The Twerps (ok, ok, shameless self-promotion!)) And we have people willing to bust their asses to put shows together, etc. Unfortunately, we have no place to play regularly (that we can promote publicly). Paternalistic government meddlings like zoning laws, health and safety regulations, and licensing absolutely limit the supply of legal space (creating a premium-$$$!) and raise financial barriers to entry into the business. This is, of course, simply a microcosm of the institutionalized constraint on independent achievement.

So, it's time for intelligent, open-minded people to cut through the crap laid by politicians and personalities - Drop the childish, irrational, pseudo-rebellious counter-dependence jig - and objectively assess the real value of the systems in which we could live. Looking forward to a smart-ass response,

Bill Reidy/ 964 Auburnview #IB/ Cincinnati, OH 45206

Dear Bill,

Perhaps it is inevitable that most of us, living in the center of empire as we do, have the insular view that American politics are all that exist. Bill, it might surprise you to know that the distinctions you make between "libertarians," "conservatives," and "liberals" are usually found in one single political party in other countries around the world. The vast differences that you see between these three aren't enough of a difference outside of the United States for folks to make them into separate political parties. They often have all of the American political system reduced to one party, which then vies for electoral support against communists, social democrats, pacifists, environmentalists, feminists, monarchists, and fascists. In many countries, there exists a sizable extra-parliamentary opposition, and in some, an armed opposition as well. So the "systems in which we could live" are far, far more numerous than you realize.

Yes, the philosophy that Ayn Rand espoused has a number of libertarian elements. Ayn Rand, in practice, endorsed and supported Richard M. Nixon. You know, the guy who brought us McCarthyism, an intensification of the FBI's Counter Intelligence Program, the secret bombing of Cambodia, wage and price controls, and needless to say, Watergate. That contradiction is in the court of anybody who still thinks that "Objectivism" is worth a shit.

As for the "founding fathers," give me a fucking break. Jefferson represented their "left wing" of frontier democratic capitalism in 1776. That monarchist centralist, Alexander Hamilton, held down the "right wing." All the rest of those turkeys—Madison, Jay, Adams, Washington—occupied positions somewhere in between these poles; not "classical liberals" so much as national mercantilists who had just centralized power with the Constitution from the much more confederal Articles of Confederation. These jokers, these Federalists were the power centralizers of their day, having just defeated the anti-Federal majority of the population using some pretty slick, "dirty tricks" politics. Jefferson, besides being a slave holder, contributed to the "states rights and nullification" rhetoric of present KKK politics, doubled the imperial size of the United States with the Louisiana Purchase, and unsuccessfully tried to self-embargo American goods with the powers of State to keep the US out of the Napoleonic Wars.

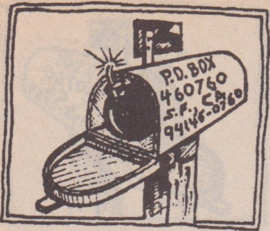
Finally, as to your specific problems in Cincinnati, and aside from perfecting the art of hit-and-run, constantly moving guerrilla backyard and garage shows, you might have a couple of other options. Colleges and universities often allow a modicum of "student control" over campus arts and entertainment, and so sometimes can be used to establish semi-regular venues. Occasionally, county regulations, or regulations in neighboring towns are more favorable to what you're trying to do. Club owners often can be convinced to hold a once a week, "fill in the blank" music night; not the most ideal situation, but a tolerable one. You might try investigating municipal regs on putting on "non-profit," "educational," and "open-to-the-public" type events in parks and other public venues, as well as private locations. And, once in a while, a cool adult can be found willing to front such activities for "underaged" folks trying to be DIY.

Hope I've been helpful, as well as smart-ass enough for you.

"Lefty" Hooligan

Dear MRR,

I realize that Paul Curran, as a United States citizen (I think) has the right to express his opinion about Corm's new 7" "Custom Cool," ignorant and unintelligent as it was. But this also means that I, as a United States citizen and music fanzine editor, have the right to express my opinion about "Custom Cool" and have to be *at least* equally respected. This opinion is that Corm's "Custom Cool" is an excellent collection of four songs that surpasses most new releases this year. I gave Corm a rave review in my fanzine, but I fear that since MRR has a much larger circulation, this negative review will be read more than the positive one. And this review is hardly knowledgeable (sic)! When Mr. Curran claimed that Corm's lyrics insulted his intelligence, I winced. What intelligence?! In addition, the Danzig reference thrown in displays complete musical ignorance! In all fairness, MRR should publish this letter to let readers be exposed to more then one viewpoint about this record. My basic point is: Corm does not deserve to lose potential fans because of *one person's* opinion. Corm made a great 7" that should be picked up by anyone even remotely interested in the D.C. sound. You don't have to take my word for it; find out for yourselves. Don't believe every-



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thing you read in the paper (not this one, anyway).
Danielle DiGiacomo editor
Geek fanzine / Princeton, NJ

Danielle,

Ignorant?! Unintelligent?! Why I oughtta...! I've listened to plenty of Danzig in my day, and that Corm dude sure does sound like him!

Okay, it's time for some practical advice to all record review readers: Get to know the MRR reviewers, or at least learn to read between the lines. For example, I didn't like the Corm record because I thought it was boring D.C. emo with dumb lyrics. Well, if you're the kind of person who just loves boring emo music, then you should check out that record. And with reviewers like Tim, the best thing your band could ask for is to get a good slam from the Yo-yomeister to peak the kids' interest.

As for the lyrics-well, let's just look at Corm's first lines here: "If I had X-ray vision could I see through your skin?" Like, I do not know. What is "X-ray"? Pablo.

Dear MRR,

Thank you again for another great issue of the magazine, that for better or for worse, has helped me defined for myself, what "Punk Rock" is. I am continuously impressed by the fine writers that contribute pieces to your magazine. I would like to congratulate Michael Tierney for a wonderful piece on the nature of the digital medium versus the analog medium. In view of his facts and his overwhelming passion in regards to this issue it is hard not to do what he asks.

But, I have my disagreements with him. One... Frankly, as a musician myself, readily approaching the point to where my band will start recording. I fully understand the advantages of the analog recording process to the digital recording process. Analog recording equipment produces a more powerful, visceral sound and allows the music to sound more natural and "live" (I hate that word). But, I also think Mr.Tierney fails to see some of the inherent beauty of the digital process. Without the digital process, many bands that produce important, innovative and powerful music, would not be able to produce that music. Granted, one could argue that if you can't do it analog, you can't do it at all, find that logic to be totally flawed and the idea that all music produced by digital means is irrelevant, is an anti-music idea. People have to remember that music is produced by people, and that the most important aspect of the music, is the creative force, passion, and the self-confidence of the band to allow its music to be heard.

It is a shame that Mr.Tierney perceives the digital medium to be such an ogre. It is precisely that sort of Manichean thinking that limits human beings from experiencing the myriad beauties that the human arts can produce. It is the same kind of thinking that discounts the massive contribution of artists because of some absurd political or social connotation. It is the same logic that revisionist historians and narrow-minded intellectuals use to discount people and ideas. i.e. Emil Nolde, was one of the first painters to join the Nazi Party, so he made absolutely no work of value, and his paintings will cease to have any impact at all on the viewer. How can people dismiss the beauty and power of something, merely if the medium is different? What is fundamentally being said, is that: THE LABOR OF YOUR SOUL DOES NOT MEAN ANYTHING TO ME BECAUSE I CAN SEE IT THE WAY I WANT TO. If that is to be the case, then I assume because I have never seen Picasso's Guernica as it was intended to be seen, then it renders its impact on me as a viewer nil.

Maybe using Static art, as an example is poor, since most people have seen the Mona Lisa, but will never go to the Louvre. But, music does not have that misfortune. Music in the modern world has had the luck of many people being able to listen to it in whatever shape or form they see fit. If a CD is to be the method so be it. I for one, still get goose bumps when I hear Mozart's Don Giovanni on CD or vinyl. (I have both). When I hear arguments as Mr. Tierney's, I cannot help but feel badly for people who think like him. I for one know that my body feels like dancing when I hear Jon Spencer Blues Explosion on my trusty CD player. I also feel hot and sweaty and sexy, when I hear the Laughing Hyenas, and the fire and brimstone of John's voice, or the punch-drunk swagger of Mule (Who are the greatest band in the world, no argument). You see Mr. Tierney, great music cannot be filtered or distorted by technology, it shines brighter than the glare on my computer screen. Technology as a tool (which is what is) or Technology as monster growing recklessly, can never undermine the human spirit, or the wonder of the sacred art of music. Nothing but the narrowness of self-imposed Human conditions can destroy it for the person. I, as a lover of both vinyl and CD, challenge you and anyone, to crawl down from your high horse of Analog Superiority, and listen to the Robert Johnson Complete Recordings on my little CD player. If that music doesn't seem human to you; than I'm sorry, I can say nothing else.
Carlos Amador/ 2 Fieldflower/ Irvine, CA 92714

Dear MRR,

I would like to address this letter to all of those who know and hate Rob "R" Rock. Fuck you, he's dead. I'm not kidding, he died last week in an automobile accident. A drunk driver smashed into the passenger side of the car he was riding in. He was killed instantly. Noel Hunter, who was driving, was seriously injured. Everyone that knew Rob is devastated with the news of his tragic death. He was truly a great person, even though a lot of people seemed to have something against him. I myself am still in shock over the news. Sadly, this unfortunate accident could have easily been prevented. Rob's older brother, Vinnie "R" Rock, has agreed to sing with Naked Angels on their upcoming tour. Who knows what the future holds for Naked Angels, all we can do is give them our continued support. My sincere condolences go out to Rob's family and friends. If you want any more information you can write to:
"Scab"/ PO Box 8332/ Rocky Mount, NC 27804

Dear Scab,

I don't know if your story is true or not (haven't heard anything else about this from anybody else), and hope that it's just a misguided effort on your part to get Rob off the hook from the way he handled his label. If by chance it is true (and I sincerely hope not), then I join you in sadness. Tim

Dear MRR

In response to the false accusations made in Bloody Mess' letter (June 1994), once again, you, better get your facts straight. In the Fall of 1991, GG asked us to reissue "Hated in the Nation". I had told GG that he should contact you and see if it was alright to reissue it. In October 1991, GG wrote a letter stating "As far as 'Hated in the Nation' goes...lets put 'em out...I talked to Bloody and he didn't seem to give a fuck..." I have this in writing if you would like a copy of it. We reissued the magazine on the basis of GG's signed letter stating the above. That's all I have to say about it.
M. Physema/ P.O. Box 11831/ Pittsburgh, PA 15228

How do MRR and all,

Here's a few thoughts on working in the "punk scene" that have been in my mind recently and seem relevant to the major versus indie label debate of last issue. For the last two years I've been working full and part-time for a

well-known independent record label that was born out of, and survives on, the success of one one great U.S. political punk rock band. The label has two separate offices, one in the U.S. and the other in London UK, each with its own boss. I worked in the London office.

The success of the label has been as a direct result of the "radical" image, the "counter culture" "anti-corporate" and "anti-authoritarian" attitude that the bands and the label presented. So successful is this "rad" facade that thousands of punks buy t-shirts, merchandise and indeed label releases just because they have the company logo on them! It never ceased to amaze me how people would think it so cool to work for such a company, people assumed we enjoyed a friendly, harmonious working environment—we did, but only when the boss was away! In fact, the office was stressed and depressed, autocratically and arrogantly run by a boss who didn't know fuck all about the day to day running of our work but always tried to force on us his latest stupid obsessions. Similarly, we (the workers) would be under pressure to "save money" whilst he would waste it.

For example, we had a 12" record that had failed to sell at all and was stacked in the hundreds in our basement. It was an office joke whenever we sold one! Then when the pressing plant phones up and offered another few hundred of said record that they'd over-pressed at a cheaper rate, our keen bargain hunting boss buys the lot! So then we had thousands of unsellable 12"s This was typical and went alongside his constant hassling of workers and inability to ever admit his own mistakes. I was given a "written warning" with my name spelt wrong!) for being late to work, although he (the boss) would frequently not come in to work at all in order to play snooker!

I was reprimanded for sending out "too many" flyers for other punk stuff because of the cost, although he managed to put an advert in the national music press that had the cost at a £1 short per item!

I was also warned against selling our overpriced merchandise and discs "cheaper" to people who came to the office and paid cash (so we avoided paying tax!). (People might wonder why "our" bands sell their CDs at almost half the price of our mail order catalog when they tour!)

We (workers) kept paper and glass to be recycled in boxes in the warehouse, the boss would hassle us and ordered them to be thrown out because they were "taking up space," which was bullshit.

There are hundreds of other examples of typical megalomaniac boss tyranny to tell, no different from working for any "straight" corporation except for the hypocrisy of the label's image and reality. The best example may be when after a two week holiday in Tunisia, the boss came back and told us we weren't allowed to receive faxes at work anymore, because the fax-paper cost money and had to be refilled. The same guy who paid an accountant thousands £'s to make an independent assessment of the company's running costs and working conditions and then promptly ignored the results that he didn't like, when the real problem was his attitude and inability to respect workers' opinions or value. So I got the minimum 2 week's notice to quit after 2 years work as part of the boss' secret reorganization plan (he'd been planning for several months.) I'm not bitter, I hated the bastard long before redundancy came, but I hate people who make fools of others and get rich from it by pretending to be something they're not. Especially when the facade is political punk rock, something that still means a lot to me as an inspiration for my life. The company was Alternative (sic) Tentacles UK (as I said an entirely separate operation to A.T. USA, which from what I know sounds pretty cool in comparison.) The lesson as ever, don't be fooled by images, never follow bands, labels etc without question and always be prepared to be let down by those making money out of punk. Viva la Revolucion.

Jon @/ London, UK

Dear MRR,

I'm writing to dispel some fundamental, ignorant misconceptions guest columnist Michael Tierny (MRR #133) seems to hold about the nature of sound. His assertion was something to the effect of "CDs are digital and therefore worse for the body and soul than tapes or records." I'll try to address his column pretty much point-by-point. He claims that since record needles vibrate they are more "musical" than CD players (what about tapes, Michael? They don't vibrate much at all during playback, simply slide in one direction across a playback head). The record needle vibrates, mimicking the recorded sound (closely, but not exactly, for with each subsequent vibration during performance, amplification, recording and playback of the music there is a loss of tonal accuracy.

If, to use your analogy, the recording is a musician, then what you are hearing is, in essence, a "cover version" of whatever given song you are listening to. That medium which vibrates the least during playback (the CD, and beyond that, the computer chip) provides a much more accurate "cover" (this point is somewhat blurred, as tapes are not superior to records in accuracy, but this can be attributed to the cassette's miserable amount of wow and flutter and harmonic distortion).

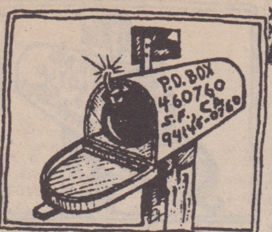
Here then are some facts: the harmonic distortion present in the playback of a CD is about 0.003%. Harmonic distortion present in the playback of a tape is about 0.8% (that's over 200 times more distortion from a cassette)! LPs do fairly well, falling in between the two with less harmonic distortion than cassette, but more than CD.

The signal-to-noise ratio (where the effects of being a vibration-based playback medium show through) of the average CD player is about 100 dB. The signal-to-noise ration for a tape player is about 75 dB (they vibrate a little more during playback than do CDs). The signal-to-noise ratio on the average turntable is a very low 68 dB (since it is totally reliant on vibration for playback, it is very susceptible to outside vibration and other interference. As an extreme example of outside interference, my turntable sometimes picks up shortwave radio stations. That's cool, but not when you're trying to listen to a record).

CDs and their respective players typically have a frequency response of 2-20,000 Hz, while tapes have only a 15 20,000 Hz response at best (meaning much less potential bass on cassette). Records again fall in between. CDs have superior dynamic range (about 98 dB). The most important stat, for someone like Michael who is concerned with the "flow" of music, is the amount of wow and flutter in a medium. Wow and flutter is the subtle change in the speed of a recording during playback, or how warbly a recording is. Records experience about 0.06% change in speed, while tapes experience about 0.09% change in speed and CDs experience NONE AT ALL.

Your idea that somehow "flowing" sound, as you call it, is better than bit-based digital sound is absurd. Is this to say that some kind of "flowing", swirling New Age music is of more musical value than the staccato rhythms of Fugazi? It would follow to think so.

Quite honestly, the "spiritual experience" you are having when listening to a tape or record is actually the presence of a noise floor, or rather, background noise. To test THIS, put a blank tape in your stereo, turn it all the way up and press play. Hear that warm hiss, like the waves of the ocean? That's a background noise floor. How "spiritual". Find a prolonged period of silence on a record. Listen to it with the volume way up. The "spiritual" noise floor again. NOW find a CD with a period of silence and listen to it turned all the way up. Assuming your tape deck, turntable and CD player are of comparable quality, you will notice much less of a noise



floor. Perhaps this means the more background noise present, the more "spiritual" the medium, eh Michael?

I could continue like this forever but I won't. I get pissed when corporations phase in and out formats too. That kind of exploitation sucks. I'm not writing to defend that behavior, but rather to defend science and reason. True, science can lead to terrible things in the wrong hands, but used correctly it is humanity's greatest ally (or did you LIKE polio?).

Oh, and I certainly hope that in keeping with your belief system you don't listen to any music using electric instruments (punk rock, for example), as pickups, mics and amps don't reproduce the vibration of strings, voices and drum heads with exact honesty and accuracy. Maybe you should stick to playing your ukelele and singing to yourself on the john,

Michael James Dangerface/ Bumblefuck, Virginia

Dear MRR,

I first read MRR about two months ago. This was the first time that I really began to understand the true meaning and ethics of the punk rock movement... and it was truly enlightening. I started listening to the music spawned by the movement and going to shows and even read a few zines when I was about 11, but I never truly grasped the essence of it's purpose and it's meaning. I eventually became bored and disgusted with it by the time I was 14. All it was to me was sticking out of a crowd and being cool anyway (as I believe it is for the majority of people involved). Sure, I was an "anarchist" and of course I hated all authority figures and I believed and did every other trendy thing that a punk is supposed to do. But I also saw the negative effects of the scene like the whole Nazi vs. Anti-Nazi issue and the violence that evolved from it. Consequently the phrase "punk rock" became a dirty word for me. Last summer I pulled out an old Crass record of mine ("Best Before") and for the first time, I actually read the insert. This was the beginning. I eventually bought MRR and read it and here I am now, 17 years old and still confused (imagine that). After reading issue #133 (Major Labels - Some of your Friends are Already this Fucked), I started thinking about the whole purpose of MRR and the motives behind its writers/creators. What exactly makes you more trustworthy than magazines like, say, *Rolling Stone* or *Spin*? And what makes independent bands and labels more dependable and less dangerous than the major labels and the bands who have signed to them? All in all, what I'm trying to ask is how can people like me who have not experienced a whole lot supposed to be sure that MRR and the bands and scene it supports aren't just another form of brainwashing industries who are only concerned with themselves and their own well-being? And also, why are we supposed to believe and trust everything you and your columnists say? We, or at least I, have never even met anyone on your staff and cannot be all too sure of your motives. I mean, after the way major record labels and other big industries are feared and hated by MRR because of their power and misuse of it, why are we (the readers) supposed to believe that you are so different? After all we have no real proof. My questioning (although somewhat paranoid and schizophrenic sounding) is only a result of the thinking that your writing has caused. Please don't take this as being negative towards you in anyway. I am only asking in hopes of finding some real proof of your integrity and purpose, after all you are my favorite publication.

Ryan Collier/ 403 Slate St./ Chesapeake, VA 23322

Ryan,

Don't believe anything you read anywhere at face value. It's good that you have doubts and that what you read here has created confusion and interest in further investigation. That is our intention in trying to present some opinions and activities that run contrary to what the majority of the media presents. Like all humans, we can only try, and we do fuck up as well. Hopefully, we get it right a lot more often than not. Tim

Dear Mr. Ton Werf of Holland,

Face Value would like to reply to your nice little letter in issue #133. Your facts were ass-backwards about why we didn't show in Bergum. Not only did we search for hours and hours for the show, we even drove to Bergum on the Coast looking for any sign of a show. Maybe if we had a phone number or even the name of the venue it would have helped. All we had was the name Bergum penciled in our itinerary from the promoter. It would 've been nice if you or someone else could have gotten in touch with us in Arnhem with directions. So don't slag us when in reality it was your poor business practice that screwed everything up. We were in Europe for 6 weeks, did 37 shows, and found every one of them except yours. What's that tell you genius? When we got to Bergum we saw no promotion. Nobody around knew anything. We ended up sleeping in the bus in a church parking lot, only to be awaken by the police and nearly arrested for trespassing.

As for Amsterdam, no big deal. There's nothing there that's not in every major city here in the U.S The Value doesn't drool in the Red Light, the Value Macs in the Red Light. We don't catch a disease, we are a disease.

You know nothing about Face Value, how much we tour, or what we had to go thru to get to Europe, especially after our singer left at the last minute. So the next time you open your big mouth, make sure you know the whole story you rat bastard.

To the people who came to the show, the other bands on the bill, the cook, and anyone else involved, we are sorry, and we will be back to blast you Value style. And Ton Werf won't be screwing things up.

Face Value '94

Maximum R'n'R,

This is directed to F.A. (AKA Fat Ass/ Fucking Asshole), after reading your Total Chaos "Pledge Of Defiance" review in the June issue. I thought to myself what a trendy jerk you must be because because you obviously don't know good hardcore punk rock if is bit you on your F.A. If you say all this has been done 20 millions times before, it's probably because these issues are very important and need to be sung about until we get every ignorant person that has been blinded by the church, school and the government to realize and start to do something about it. Even if it needs to be sung about 100 millions times. There's a lot of kids starting to get in the punk scene and it's up to us, the generation before them, to get them to realize these issues about racism, war, ignorance and hatred. If we don't help them then these young punks will end up with a shitty fucked future. This is obviously what Total Chaos stands for, peace thru anarchy and punk as fuck!! As for sounding like the Exploited, not even close (not that would be a bad thing) . One good thing you did say was that is sounded like they forgot 12 years have passed. That's because they haven't forgot what the roots of punk rock, what truly is! Instead of following these stupid rules that have been started by these trendy punks. Fuck the system, fuck fashion and fuck you! From what I know this is punk rock, early eighties punk rock, it all sounded pissed off and different, not like these bands nowadays that you can't even distinguish from one band to another. Why don't you drink a beer, don't be so anal, watch M.K. D.K. or Decline Of The Western Civilization and remember what the old punk scene sounded like, maybe you'll see that Total Chaos sticks to the roots. Oh, and I don't think it's really nice to talk about your grandma's wooden leg like that!

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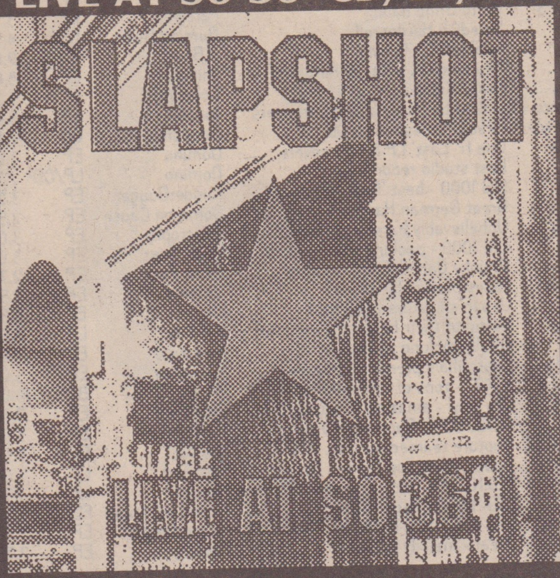

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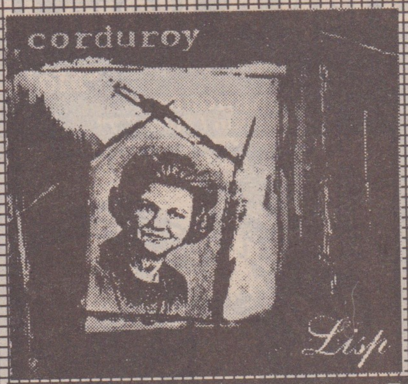

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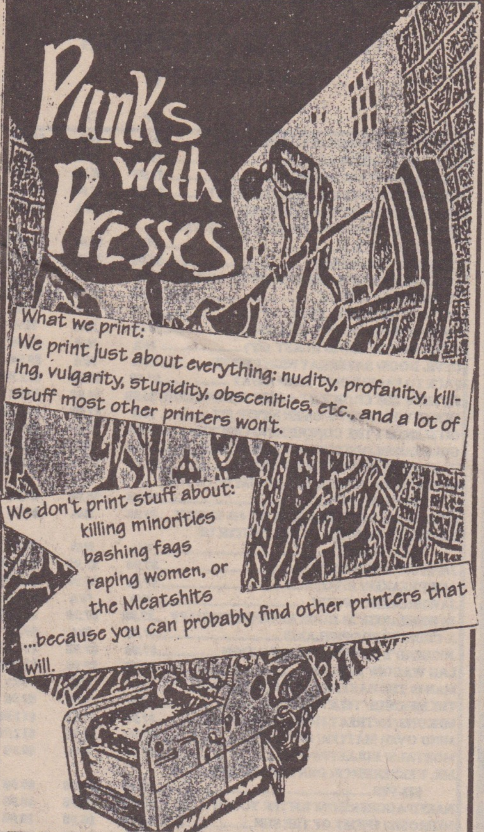

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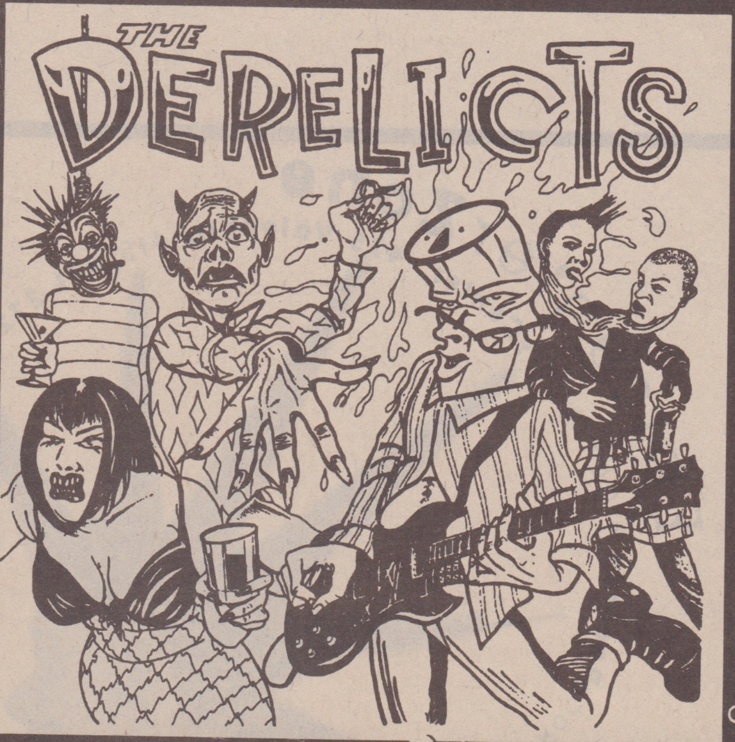

A Slice of Seattle Punk History

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As of 3:38 PM CDT 7.7.94, The Knack are cooler than Green Day. Since you knew this already and are a Very Busy Person, i'll just touch upon a minute fraction of the reasons why (please bear in mind that this is by no means a comprehensive list. Feel free to toss your two cents in at any time. Green Day need the money):

1) Most ugly, stoopid punk rockers of the Modern Age do not know who The Knack are. Most ugly, stoopid punk rockers of the Modern Age *do* know who Green Day are. Most ugly, stoopid punk rockers O.T.M.A. don't know who the Buzzcocks are, either — not to mention the Jam, Saints, Eater or Undertones. Most U.S.P.R.O.T.M.A. *are* — for reasons which have never been made completely clear to me — intimately familiar with *and even approving of* low-rent quote "punk" unquote drivel like the Offspring, NOFX, Rancid, and Seaweed. You do the math.

2) The Knack let my band, BORIS THE SPRINKLER, open up for them — even when, late in the game, the promoter (who had been planning on a three-band bill — us and a band from Racine [who shall go nameless] opening) found out that The Knack were bringing their own opening act (The Figgs) (who were fucking tremendous!) with them — suddenly converting the evening's festivities into a heavily cramped four-band quadrophonic headache. We got to play a half-hour anyway (and, lemme tell ya, after all that NOFX unpleasantness described in painful, cathartic detail last ish, it was a pleasure to share the stage with a band i like, respect, and admire like The Knack! *Sure* they had a tour bus! *Sure* they got the good dressing room! *They're the fucking KNACK! It is their DIVINE RIGHT!!!*). After having our logo at the bottom of a flyer for a July 20th show which had Green Day on the top and Pansy Division in the middle (no comment!) for like a *month and a half*, we got a call two weeks before the gig from the booking agent, informing us that the Powers That Be at Green Day, Inc., decided it was too hot to play *arduous, strength-sapping* three-whole-band MARATHONS, so we were kicked off the undercard, replaced with no one (ostensibly so Green Day and Pansy Division could be left alone in the dressing room together).

3) This pissed me off to such an extent that i shitcanned the 4,000-word column i had already written for this ish so that i could bring you the literary marvel you are currently ensconced in. In other words, GREEN DAY MADE ME WASTE *WORDS*. Nothing The Knack has ever done has peeved me to that extent, not even playing "Are You Experienced" but *not* "Let Me Out" or "Your Number Or Your Name."

4) Greg Lowery once paid to see The Knack.

5) The Knack's first 45 was the NUMBER ONE single in the UNITED STATES OF FRICKING AMERICA for SIX WEEKS IN A ROW in 1979. Three albums and i-don't-know-how-many-ep's into their musical careers, Green Day's biggest accomplishment to date is getting their CD on the listening stations at Best Buy™ (which is, i'm sure, merely the result of Green Mike calling in the favor B.W. owes him for playing bass on the final Screeching Weasel album, anyway).

6) On their first major label release, Green Day's lyrics include references to smoking pot and whacking off. These lyrics are perceived as "rad" by the general public. On *their* first major label release, The Knack's lyrics include references to *shooting heroin* and *eating pussy*. These lyrics are perceived as "sugary" by the general public. *Uh huh*. Please, God, Express Mail us some more MTV Revolutionaries! *That's* where the *action* is!

7) The Knack are spoken of in an uncharitable manner on the *Prairie Home Invasion* LP by Jello Biafra & Mojo Nixon. NOT TO KICK A MAN AND ROLL OVER HIS KNEES WHEN HE'S DOWN or anything, but even the Ugliest and Stoopidest of the Ugly Stoopid Punk Rockers Of The Modern Age will have to admit that being dissed on an album THAT unlistenable is a point in the band's favor (i mean, the New York Dolls crew were *legitimately pissed* when *Never Mind The Bollocks, Here's The Sex Pistols* came out with "New York" on it. I can't imagine Television did much more than shake in their boots and bust a gut when the Damned put "Idiot Box" on *Music For Pleasure* [an album so dreadful the band broke up and reformed without principal perp Brian "The Brain" James because of it] [actually, *Music For Pleasure* really isn't *all that bad* after you listen to it forty or fifty times, but it *still* sounds like the unmistakable Death Glub of a band who swam upstream to spawn but wound up strangling downriver in the gill nets of a paunchy, burned-out, would-be youth messiah] [although i don't think James actually had a belly — i speak but metaphorically]. I mean, *geez*, the low-octane Knack-Knocking song — "Buy My Snake Oil" — is something like *nine minutes long* [i read that in a magazine where they let Mojo review the record himself. I hope, for their sake, this auto-evaluatory trend continues]; but all the same, *i don't think J.B. made his point* in those meager 540 ticks of the clock. I think he needs to release a follow-up song entitled "Hey Redneck, Buy My Fifteen Dollar Alternative Tentacles Baseball Caps Or I'll Release Yet Another Decade's Worth Of Product Lampooning You" [i *do* like the line from "Mascot Mania" that goes *"Raider jacket dollars got the White Sox wearing black,"* except it's hard to believe that Jello *honestly gives a fuck* about the White Sox, and isn't just reading Mojo's handwriting off a sheet of notebook paper in the studio. *Christ, Ben Weasel doesn't even give a fuck about the White Sox!!*] [The packaging is cool as always, though — but i gotta wonder why there was a Quisp™ box depicted on the back cover, in the midst of all that other redneck memorabilia. You'd think The South would be the last great bastion of Quake™ fans *{Suh, no self-respecting Southuhnuh eats a pre-sweetened corn cereal with a damnable little Martian on the box!}*?!]). At present, all Green Day have managed to do is get me to change the line in our song "West Of The East" from *"I'm callin' you from the downtown S.A./ The convenience store of choice for east Green Bay"* to *"I'm callin' you from the downtown S.A./We're no fuckin' fags, WE HATE GREEN DAY!"* (as always, the term "fags" is used in the context of a playground insult and has nothing to do with sexual orientation. Since we have no beef with Pansy Division, we would hate to be insulting them by lumping them and their ilk in the same clump of human flotsam as Green Day, who we now hate for life or until they publicly apologize *and make it damn convincing*) (for the record, i hate that grey-haired fucker at the West Mason S.A. — don't go there, only the one downtown is cool) (the Dousman Street Express is the best of all, but it don't rhyme with "Green Bay"). This change will only occur live, the studio version on our upcoming (some god damn day) *8-Testicled Pogo Machine* CD (on my own BULGE label) (ignore all past teaser blurbs on other people's ads) will remain the same because, in comparison to *our* Mighty Morphin' Multi-Gonad Pogo Machine, GREEN DAY are NOTHING. They are beneath our notice, like a gnat buzzing 'bout the stately headpiece of regal Galactus, and not worth smearing in song (only in print). How could they *not* be? *We* played with *The Knack*. What have *they* done lately? *Ooooooo*, played on *Letterman*. I'm *shakin'*, i'm *shakin'*!

8) My new-found loathing of Green

Day is causing me to break my column up into paragraphs, which you probably hate as much as i do. *Take it out of their hides...*

9) As i type this, Green Day have sold out almost all 800 advance tickets for the show we will no longer be playing (although the promoter, who we hold free from all culpability in this whole sordid affair, has put us all on the guest list + 1 as sort of a consolation prize. The feeling amongst the band is that we will have to see what's on TV that night. *Broadcast* TV). The Knack sold 16 advance tickets for their show in Green Bay. Historically, what type of rock'n'roll show has generally involved large amounts of *advance ticket sales?* Exactly! A STUPID, FUCKED-UP ONE! Green Day are probably doing us a favor by kicking us off their shameful show! Since i HATE owing people favors, they can still BITE ME.

10) My amusing would-be stage anecdote about pulling up to the hall (in Neenah, Wisconsin) in our van, and having a bunch of adolescent girls ask us where we're from, and us responding with "Green Bay," and them instantly falling to their knees and blowing us, and us, after zipping up our barndoors, asking them what brought the massive outpouring of teen fellatio on, when all we said was that we were "from Green Bay," and them then apologizing for misunderstanding us, and thinking we said we were from "Green *Day*" is going to go to waste now. Good thing i told it when we played in Hilbert (with, among others, the Barnuns and a band called Reclimb [which is just a fucking *hideous* name — regardless, they were cooler than Green Day too because they sound *just like 'em*, they're *half Green Day's age*, and, most importantly, THEY WEREN'T FAGS], for no particular reason. On the other hand, my stage story about how i bought *Get The Knack* on the day Skylab fell to earth — something like June 12th, 1979 — and that The Knack used to be called "20/20," and that they changed their name because there was another batch o' L.A. mopster popsters going by that name, and that i have the other 20/20's first album as well (it's good, but not quite the *tour de force* of that first Knack slab!) (however, *avoid 20/20's 45 at all costs!* It sounds like *bad* Sean Cassidy!), and that, SHOCKINGLY ENOUGH, the first song on 20/20's first album is a short bit of keyboard bleating entitled "The Sky Is Falling (6.12.29)" — i.e., ABOUT THE DAY I BOUGHT THE FIRST ALBUM BY THE BAND WHO ONCE WENT BY THEIR NAME fell on properly receptive ears. All thirty-two of them.

11) The Knack — hardly what you'd call lady killers — at least mustered enough pride in workmanship to put their leering mugs on the front cover of their first record. Green Day's first album cover is a picture of *a chick standing in a graveyard.* Friends — Ramones — Countrymen — i say unto thee: NOTHING spells out "W-E-(SPACE)-A-R-E-(SPACE)-B-I-G-(SPACE)-P-U-S-S-I-E-S" like putting a chick on your album cover (i mean, unless you're Supersnazz or the Trashwomen or something). Unless it's a blatantly sexually exploitative thing or there's actually chicks in the band, PUTTING GIRLS ON YOUR RECORD COVER SUCKS. It's a pathetic attempt to curry sensitivity points — to increase sales amongst the weenie segment of the punk demographic. It's a sad day indeed for non-weenies when "punk" bands can perpetrate such arrogant graphic wimpery and not catch a raft of shit over it (in a marginally-related side tangent, boy, it *sure is swell* that chicks have taken to wearing neo-combatty boots 365 days a year. Makes 'em look, you know, real *existential* and what-not [as Mojo said a fall from grace or two ago]. I just *love* that *sensible, utilitarian* look. Especially when it's *ninety-five frickin' degrees out and these chicks are still tromping around in their goddamn fake work boots! Tres chic,* and OH SO SENSIBLE!] [furthermore {didn't he used to do a column? Florence Furthermore?}, what the fuck is it with all this pansy-ass Doc Marten bullshit? Those things cost like *a hundred bucks a pair* or something! And they're sposed to look *intimidating?* People who wear Doc Martens are *pussies.* They're too afraid of scuffing their goddamn shoes up to kick anything! I'll tell ya what — i'll lace up my forty dollar Dickies™ steel-toed workboots, you put on your hundred-dollar-but-no-steel-toes Docs, we'll take turns kicking each other in the shin and see who gets their money's worth first] [my one complaint about Dickies™ boots is that they're black suede, they should have a yellow vinyl exterior. I wonder what the fuck was going thru Leonard's mind when he designed the things? Actually, it's probably for the best — if i *did* own a pair of yellow vinyl Dickies™, some stupid little shit would probably come over to my house and borrow them and i'd never get 'em back]).

12) Most well-known Knack fashion accessory is the skinny tie. Most well-known Green Day fashion accessory is the nosering. As you know, people with pierced bodily parts are an ugly, foul lot with too much time on their hands (if you don't believe me, browse thru an issue of *A Taste Of Latex* or strike up an idle conversation with a be-pierced individual [sort of like how it is with household rodentia, for every pierced bodily peninsula you see during daylight hours, there's usually several more laying in wait. *Talk* to these fuckers. Better yet, *let them talk to you: "...so, anyway, after i decided i was bored and vapid enough to actually sit down and think about stuff like having my fucking nipples pierced, it became necessary for me to locate the proper pierce-ologist for my lifestyle. Exiting the tattoo parlor next to the vegetarian thrift store, i..."*]). People who sport skinny ties — ties NO WIDER and NO NARROWER than one-and-three-eighths-inches across at the widest point — are COOL. The skinny tie thing is a UNIVERSAL CONSTANT. It never goes out of style, never needs modification. If your tie is one-and-three-eighths-inches across, you are cool. If it's wider, you're lame. Even in backwards countries that still cling to the Metric System™ (as opposed to the Regular System™), the one-and-three-eighths-inches thing holds true. Find a Canadian with a skinny tie — he lives in a country that mints coins with a moose on one side and the Queen of England on the other, and only half of his socket wrenches work right, but, *by jingo, his tie is exactly as wide as ours!* This is an unconscious expression of the "Universal Constant" Einstein referred to as *c*, the speed of light. *The width of a cool person's tie and the speed of light are eternally invariant, and Albert and i have the entire nuclear arsenal of the whole fucking planet backing us up on this.* Kindly hawk your outmoded pre-relativistic fashion accessories elsewhere, lest i nuke you in a fit of pique.

13) The Knack brought The Figgs along with them on tour. Green Day brought *Pansy Division.* I mean, sure, Pansy Division are cute and all — but how many people would be buying their records if they were a buncha straights from DeKalb, Illinois or someplace called *The Insipid Heterosexuals?* Let's face it: *Pansy Division REALLY do not rock in any serious context.* I couldn't swing a fucking chinchilla through the crowd at the lamest, most lowest-common-denominator punk show in the stupidest, jerkiest-of-all-jerkwater burgs in Wisconsin without hitting a member of a band who outrock Pansy Division (unless i screwed up and hit a member of Animal Farm) — they are *obviously* on the payroll *because they pose no serious threat to Green Day's status.* Plus Green Day must think they come off even radder in the hinterlands by being famous and associating with known homosexuals. Again, *oooooooooooo.* As i understand it, Green Day, Inc. chucked us off the bill because they were afraid the crowd would burn out during a three-band show in the middle of summer — that is to say, *get their fill of punking out and LEAVE before they were done buying stuff.* This is, of course, a valid fear — i'm certain people would just

watch my band and go home. However, since the locals can get BorisWear™ and such any ol' day, i would think that Green Day could have moved a few trinkets and what-not during our set, when there were still people there — and, since we were only guaranteed fifty bucks, and there were, what, 800 advance tickets sold at $8.50 or $9.00 a piece, i'd think they coulda come away from the show with at least gas money. Well, fifty bucks is fifty bucks. They probably needed the money for a new nosering or something — plus this way they don't have to tell the soundman to fuck up our sound to insure that *they* rock and no one else does. Who's gonna out-rock 'em? *Pansy Division?* The Knack, however, were blown out of the fucking *building* by the Figgs. These four heretofore unknown punky power-popsters from upstate NY came completely out of left field, knocking socks and blocks off left and right with gleeful abandon. Best live band i've seen since the Didjits last summer (the infamous Shank Hall riot with the Muffs and us). During what passed for lulls in their set, i was sent scurrying madly to the phone in the lobby, screaming *"YOU'RE MISSING THE FIGGS!!! YOU'RE MISSING THE FIGGS!!!"* into the answering machines of tardy friends. The Knack only played five songs off *Get The Knack* (best album of '79) (yes, better than even *Singles Going Steady!* I've said it before, i'll say it again: *Singles Going Steady* is a compilation and *does not work all that spectacularly* as an album, although its 16 tracks probably edge out the 12 on *Get The Knack* by weight. *The field is more important than the particle!!!* You people need a better physics background!!!), and their newer stuff kinda, ah, *blows dog*, shall we say (although i tip my rock sombrero for their leading off with "Art War" from *Round Trip* — although when i asked Doug Fieger whether any of the parallels between that album and the Monkees' *Headquarters* LP were intentional, he replied *that he had never HEARD Headquarters!* This revelation leaves you as slack-jawed as it left me, i'm sure!), so it wasn't quite the religious experience one would be taking aim at, were one the caliber of Knack fan i am (not only do i own *all four* Knack LPs, but i own two copies of *Get The Knack* on vinyl, one on CD, and even one on god damn 8-track. I woulda bought it on reel tape a few years ago, but they wanted five bucks for it and i figured i didn't really need to spend five more dollars to further prove what a fucking weirdo i am). And you know what? *The Knack did not fucking CARE that the Figgs blew their power-pop asses away.* Quite the contrary, they were *happy* to share the stage with so rockin' a band. Everything i know about the bands The Knack have toured with, past & present, indicates that *they go out of their way* to get the *rockinest bands possible* to open up for them. (No punch line)

14) The Knack played in Green Bay on Memorial Day, which i had off. The Green Day show was on a Wednesday night — which meant that, had they not axed us, i would more than likely have had to leave work early, drive 45 minutes to Neenah, rock out, get back in my car, drive back to Green Bay, go back to work and finish the "newspaper" that pays my bills (no, *not (SiC) TEEN* — but if you send me 53¢, i'll send you the new issue) (i think), drive 45 minutes *the other way* to drop the paper off at the printers, then drive back home. *Pain in the ass* — but i woulda done it *gladly*, because i'm rock'n'roll. All the same though, it just shows that Green Day ARE the insensitive jerks everybody says they are for not having the show on a Tuesday or a Thursday, which i can get off easily.

15) Our freshly-relearned cover of "Johnny Are You Queer" will now go to waste. Good thing we didn't waste time learning "Homo-Sexual" by the Angry Samoans like i initially suggested (although no one knew it, i was secretly going to dedicate the Homo Tune of the evening not to Pansy Division but to Green Day if they did not meet my standards as human beings). Our cover of "Beth" by KISS which we played at the Knack show was commended onstage by the mighty Figgs (who played a Fugs cover but never met the Friggs), although The Knack were even cooler than KISS.

16) The Knack gave me autographs. Green Day gave me gas.

17) In a supremely underhanded, devious major label move, Capitol Records bought initial shipments of *Get The Knack* back from distributors — then immediately re-sold them to the same guys, giving gullible radio stations, record stores, and trade journals the impression that the record was selling like, you know, hotcakes — when it really wasn't. Of course, after the radio stations started playing "My Sharona" non-stop (since it was selling so well) and all the stores started ordering zillions of records (since they were selling so well), the record *did* start selling like hotcakes. Green Day have inked a pact with one of the largest entertainment conglomerates in the world, yet have pulled off no really funny, insidious, underhanded money-grubbing corporate rock maneuvers like The Knack — just the same old boring, mundane, insidious, underhanded money-grubbing corporate rock maneuvers like all the other loser bands on major labels.

18) At the height of Knack clout, head Knackist Doug Fieger got his buddies the Rubber City Rebels (sort of a sugar-coated 1980 version of the Dead Boys except they moved from Ohio to L.A., not to N.Y.) a one-album deal with Capitol (said Fieger-produced elpee proudly featuring covers of Sex Pistols and Nerves songs, plus "Somebody's Gonna Get Their Head Kicked In Tonight" which most punks like to pretend is a Rezillos cover, although we know good and well it isn't). How many favors have Green Day done *you* lately?

19) Midway through the Figgs set, Berton "I Might Look Like A Fucked-Up Arnold Horshack But Wait Til The Solo" Averre of the Knack and some of the Knack road crew began jovially fucking with the Figgs while they were playing, at one point in time parading out onto the middle of the stage with a card table, folding chairs, beers, food, and a deck of cards, then launching into an impromptu game of poker whilst the Figgs soldiered on staunchly. After the game degenerated into a round of fifty-two-pick-up, the Knack guys left the stage, leaving what seemed to be a perfectly good sandwich on the card table. As they made their way to where i was standing, i inquired as to what type of sandwich it was. "Turkey and cheese, I think" offered the Knack's road manager. Wasting no time, i trotted out onto the stage — Figgs still rocking heavily — took a bite out of the sandwich, shrugged my approval, and walked back off to a rousing ovation. If it was Green Day playing poker during Pansy Division's set, not only would the sandwich probably have some kinda vegetable on it — which i hate every last fricking one of — but the second i walked out on stage, i'd probably wind up under an enraged pile of fat guys with red t-shirts and no necks, bent on beating me to within one-and-three-eighths-inches of my life on accounta i didn't have the right kinda *laminate* or something.

20) Finally, in the immortal words of mid-eighties Fox Valley drunk-core merchants Alkadelic, *"B.J. Stands For 'Bon Jovi'."* Enjoy the rest of the tour. Fags.

I felt more out of place than a butthair on an Oriental. The great Stonewall 25 homocelebration, homocore night at ABC NO RIO, the International Bisexual Conference and me; a combo made in

heaven, you would think. That's the hell of it.

West 28th Street winds through a residential area. Streets in New York don't wind. On Thrusday night, in an adjunct to a laundry room in an apartment complex on a winding street when streets don't wind Liz Highleyman talks about anarchy and sexuality. Blond, but attractive, two-breasted Liz sits in front of an audience and tells them.

"The current Gay Rights movement is not inclusive. In a struggle to achieve respectability, they marginalized those who don't fit in to their mainstream."

I look around the room. A few older guys rock back and forth on the metal chairs. Their hair is Ben Franklined from years on picket lines and behind literature tables. There are younger people too. Some classically anarchist, beards, long hair, with deep wrinkles in their foreheads from contemplating Proudhon.

Yet another crew come from computerland. They're the Bi-list folks. People I've known only computationally. Here, they add faces to the names signed to various messages telling me what an evil person I am.

I wear my *Fuck Me I'm Mykel Board* shirt so they'll recognize me. Most are friendlier in person than electronically. One pair constantly grope and kiss during the entire talk. They slide their hands over the outsides of eachother's bodies, each curling a cattish tongue around the other's. She, with short dark hair, dressed all in black, would be attractive if she had her lips on something more interesting that another pair. He, with long reddish blonde hair, is also not bad looking. But the combined public display of possession is more than a little annoying— and distracting. They sit behind me.

"We have to let those who embrace monosexuality have their way." says Liz, slightly louder than the slurping couple behind me. "But we also have to insist that those of us who have other ways also have our rights.'

"You're too tolerant," I shout at her. "Monosexuality itself is deadly. Gay rightists are throwing the rest of us to the wolves. We should not put up with it."

"Yeah! Look what they're doing to NAMBLA!" shouts one of more anarchisty looking young men.

"Man-boy!?!!" shouted a hefty woman sitting in front. "Why is it always man-boy? What happened to women-girl?"

Liz looks toward a calm silver-haired gentleman sitting near the window.

"Well, Tom," she says, "You're from NAMBLA. What about it?"

"We've gotten plenty of calls about women-girl love." he says. "They have the same problems we do."

"Then why don't you change your fucking name and open up a bit," I mean to ask, expressing one of my pet peeves with the organization. But before I can, another voice comes from the audience.

It's a brown-haired white guy, who despite a day's growth of beard looks somehow very wholesome.

"Why can't we all work together," he says. "We can't take these extreme positions because people won't work with us. We'll be isolated on the wings. We should moderate and try to unify."

Telling anarchists they should moderate their politics is like telling Catholics they should moderate their child-bearing. It is not well-received.

Ah, but the Libertarian Book Club meeting is not what I want to talk about. I want to talk about the sex, inspiration and adventure of the weekend of Stonewall 25. Sure, that's what I want to talk about. Only there was no sex, inspiration or adventure.

Last year, I wrote about the great DC homomarch. Though I didn't like it, I had a lot to say about it. There were adventures, interesting people, frustrating events.

This year though I had fun with lots of folks who I had known only electronically, I had no adventures. I stayed inside most of the time— away from the athletes, media, marches and unity displays. I should've kept the TV off.

A giant torch is in the center of Yankee Stadium. Their parents and friends fill the stands. The athletes of *The Gay Games* file in. Thunderous applause.

A young woman reporter interviews one of the athletes. The well-built young white man, with breasts out of a Nordic Track commercial, smiles in his ban-lon shirt.

"Why have you participated in this event?" asks the reporter.

"I've come to show that we're just like everybody else," answers the white guy.

Amazingly enough, my television screen is still in one piece. I did not put my foot— or my copy of JULLIETTE— through the screen shouting, *Maybe you are, you motherfucker! But don't talk about WE!* I'm pleased at my self control.

The whole weekend is a replay of this. Even before the UN march, the prissy Lesbian and Gay white collarites were pleading at the altar of pillar of society-ness. In a cynical move toward that respectability, the march czars kicked NAMBLA and some leather folks out of the march. The group that sponsored the march— a group looking for homo representation in the U.N.— also voted out NAMBLA, although the boy lovers had been members from the beginning.

I'm glad I'm old. I remember when the *National Organization for Woman* pulled a similar trick on lesbos. They wanted to keep them out of the organization, warning against *The Lavender Menace*. NOW tossed homos to the wolves because they were not mainstream enough to meet their needs. Now the homos act the same way.

Throughout history, each little identity or minority group shits on another one. From the beginning feminists were among the great shitters. In the early 1900s. women worked for the right to vote. Elizabeth Cady Stanton, one of those suffragettes wrote a letter to the NY Times warning: "while sambo is marching up to the ballot box, think of us." Sambo, lavender menace, NAMBLA, there's always someone to shit on.

Not all homos went along with the ruse. An alternative, illegal march included NAMBLA, as well as most of the New York ACT-UP members.

Tolerated by the city, the news barely mentioned the march. One incredibly pro-Gay news program says only that the march "included ACT-UP and others who felt that the main parade didn't represent them." That's it. No mention of the REAL reasons for the "Stonewall was A Riot" counter-parade. Just praise from newsfolks and even the mayor. He says they're "well-behaved." The police arrest no one. It wouldn't look good. It's important to be nice and respectable— on all sides.

That's what the press shows. Wholesome homosexuals, same as you and your mother. No leather queens or the boys in dresses. Nope, just lesbian moms, the rainbow flags and chants of "we are family, too!"

The only event that brings the slightest smile to my lips is the homosexual kiss-in front of the headquarters of the *Revolutionary Communist Party*. I can just see those knit-beret commies cringing at the sight of boy lips touching boy lips and girls with their own hard-ons. Even in the 90s the RCP party line is that male homosexuality is bourgeois. Lesbianism only exists because men are oppressors. If the oppression stops (after the revolution, of course), there'll be no more lesbians. No more lesbians!! Eeek! Count me in the counter-revolution!

If I weren't so averse to public displays of affection, I would go to that one. It isn't on TV.

What is on, is what "gay rights" is all about in the 90s. It's about joining the U.S. military— the most deadliest most immoral force of the twentieth century. It's about the 'right' to marry, pair off into quaint little couples, and perpetuate the tyranny of the family.

Healthcare, free to 'spouses.' Singles pay. "Married couples" can adopt kids, singles can't. Gay marriage strengthens this inequality, further cutting off those of us who AREN'T like everybody else and don't want to be.

How could people march for that? It's like Jews marching for the right to join the Nazi party.

In her talk, Liz spoke about how we live in a sexually repressed society that takes that repressed sex, packages it and sells it back to us. Look at all the tits on beer adds for a quick lesson on how its done.

And the homos? Just like everybody else! The 'official program' for Stonewall 25 is a hundred pages of ads. *Shocking Grey*, the largest Gay mail order catalog, advertises two hundred dollar 'his and his silk sheets.' That is NOT something worth fighting for.

The more recent homo move toward mainstream totalitarianism and narrow self-interest matches similar long-term actions among the feminists. It's still going on. Look at the news.

First the press tries and convicts O.J. Simpson. The trial is a circus. Using this as a springboard, the liberal press and their feminist pals try to convict anyone accused of "domestic violence."

It's another sexist crime. (Men are always the perpetrators. Women are always the victims. My, what a change!) Every day at 11 o'clock we see another black-eyed woman, *obviously*, abused by her husband or boyfriend.

Surfing the wave of domestic violence hysteria, the NY legislature passed a law that requires MANDATORY ARRESTS where someone is accused of domestic violence. Talk about guilty until proven innocent!

Worse than that, the feminism that passed this law will end up murdering women. How many women call the cops just to break up a fight? They love (or fear) their husbands, but don't want them arrested. With this law in place, they now WON'T call the police, and might die because of it. In the past, the cops could have put some fear into the guy without carting him off to the slammer. Now, there's no choice.

Here in The City, the feminists of W.A.C. paste up posters that parody the "Zima" ads, with a big "Z" on them. The Z stands for "Zero Tolerance of Violence Against Women." (They don't go for euphemisms like 'domestic.')

"There's no excuse for violence against women." say the posters.

No excuse???? What about "I had to protect myself." or "I'm innocent! I didn't do it!"

Why bother having a trial? What defense can you offer if there is no excuse? It's all pretty scary. And guys on the street, in bars, writing for zines are too scared to do anything about it.

What about the ever-unpopular excuse *She deserved it.*?

The scene is Wetlands, a NY Club. CHAOS UK are playing. Big hair punks mob the pit. I stand in back. In front of me stands a girl, skinny, about 5'4". She's got a short mohawk in the middle of her shorter hair. On her back is a too big black backpack with at *Chaotic* sticker on it.

When the slamming starts, she waits until a male is within striking distance. Then she forces herself into the guy, pushing him away, into the thrashing crowd. Then she moves forward, waiting for her next victim. Eventually, this is not enough. She pushes back with fists flailing. Big guys, little guys, she pushes them all. They turn in anger. They do nothing, 'cause you're not supposed to hit a girl. This one should be hit.

Besides punching, what can we do about it? Between feminist bullies and mainstream homos, is it all a lost cause?

Just as it's long been time for the "good feminists" to abandon feminism, it's now time for the "good homos" to abandon the "gay movement." But more than that, just like it's time for *enlightened anti-feminism*, it's time for *enlightened homophobia*. By those terms I don't mean anti-women, or anti-folks who engage in same sex sex. I mean active antipathy toward personal identification with either gender or 'orientation.'

I want to see feminism destroyed, replaced by people-ism. I want people to no longer see themselves as gender-based victims, but as humans with equal rights based on that humanity.

I want to see "the gay rights movement" destroyed, replaced by a sexual rights movement that isn't bothered if people are NOT the same as everybody else. I want people to no longer see themselves as orientation-based victims, but as humans with an infinite variety of sexuality and (as long as its consensual) a right to that sexuality.

ENDNOTES:

—>Records to watch out for dept: POISON IDEA has teamed up with Ranter/Fringe culturites Adam Parfrey and ANSWER ME! editor, Jim Goad. They're making an album called *Cops are the Only Real People Left*. Jim says it's "a musical tribute to law-enforcement with heavy C&W flavorings." Guess where it won't be reviewed, I'll bet.

—> The following is from Information Week May 9, 1994: *Some unsuspecting New Yorkers are paying twice the usual rate to ride the Big Apple's subway system. That's because Metro-Card, a fare-collection card that's swiped through a computerized turnstile, often jams after an initial swipe, forcing a second swipe— and a second fare deduction. Curiously, the Metropolitan Transit Authority says it has no plans to correct the problem.*

—> I usually just toss press releases, but this one came in a hand-written envelope from a record company *Fiction Records*. I never heard of the label or the band, GOD MACHINE. Anyway, they asked me to pass the world along, so I will. Jimmy Fernandez, the bass player, died from a cancerous brain tumor. Makes you think doesn't it. Each moment could be...

—> I once complained about *Amnesty International* (322 Eighth Ave., New York NY 10001) because their definition of political prisoners did not include people who were prisoners because of consensual sex acts. So now, I get a form letter from them. Here's the quote:

...we extend "prisoner of conscience" status to anyone who is imprisoned solely because of his or her homosexuality, including the practice of homosexual acts in private between consenting adults. And to any person who is detained for peacefully advocating the rights of homosexuals. (underlining is theirs)

Is this a step forward? Of course not! It's just another step in the mainstreaming of homotude. Instead of extending the political prisoner definition to anyone imprisoned because of their sexuality, they split homos off from the rest of the (former) sexual outcasts and said, "You're ok.

How about the consensual coprophile exposed and arrested in England. Some killed themselves, others were arrested and imprisoned— for hurting no one. But they're not homos and Amnesty International has nothing to say about them. Any homo with a conscience should be ashamed.

—>KSUN radio (c/o Father Tom, 1801 E. Cotati Ave., Rohnert Park CA 94928) is looking for "any non-commercial, non-corporate music that doesn't suck." I think it's a cable station, but I'm not sure.

—> *Comedy record of the year dept:* Yes! The new ANAL CUNT CD *Everyone Should Be Killed*. 58 'songs'— not one intelligible lyric. All with names like *Brutally Morbid Axe of Satan* or *Grindcore is Very Terrifying*. Somehow they got on Napalm Death's label *Earache* and are distributed by a major label. If that weren't humorous enough, there is a warning "explicit lyrics" sticker on the front of the CD. Sure. How much more explicit can you get than: "Bluuurgh, arrgha awwwwaaawwwaaawww grrrrunt!"?

—> *Another jail letter dept:* Wayne Jandora (93-R-9116, Clinton Correctional Facility, PO Box 2001, Dannemore NY

12929) tells me that he wrote a 400 page prison novel and is looking for a publisher. If anyone out there has any suggestions, please send them. Also, as can be expected, the guy is lonely and needs friends. So if you've got a spare moment, write to him. I don't know what he's in for. In his letter to me it says, "I lived in Manhattan and ran the streets." Sounds good.

Wayne also writes about music, so write to him for reviews from the inside. (Now that Shane W. is out. Whoops, he's back in too. Ah well, write to 'em both then.)

—) *The evils of the mayor dept:* NY's mayor acts even worse news than we thought. He's in the process of clearing the booksellers off the streets. They were the one group that so-far had avoided the evil anti-street seller purge. (Off the streets into the welfare lines and jails.) They're using an obscure law that requires street sellers to remain 20 feet away from any doorway. Of course NO PLACE in the city is 20 feet from a doorway! (Info. provided by Harris Pankin who used to be in a band with the initials L.P.)

—>Joe Gervasi has produced another excellent issue of his 'zine NO LONGER A FANZINE. (142 Frankford Ave, Blackwood NJ 08102). In it, he interviews all kinds of right wing extremists who most folks wouldn't touch with a ten-foot microphone. He lets them speak for themselves too, rather than confronting them.

He's truly providing a marketplace for the exchange of otherwise hidden ideas! It's a great service and you have to be brave to do it. (My dream is to have a physical PLACE where people can come and say unpopular things, a publication is a close second.)

Unfortunately, Joseph's own opinions conflict with the concept of a free marketplace of ideas. Joseph believes that crips and tards should be killed. He's brave to say it, but he's wrong. Doing this says that the state, the group, the human race or whatever is more important than the individual being done in. In a free society, NOTHING is more important than the individual.

If I get around to it, I'll write a personal letter to Joseph. In the meantime, send him $2 for your own copy of the zine so you'll know what we're talking about.

—> *Women are the victims?* Dept: The following came from a message posted on The Internet on the Bisexu-l List:

A sociological profile of American men was written by Jeremy Archer and Dr. Aaron Kipnis, therapists who specialize in gender issues. They offer annotated footnotes for all of their statistics and facts:

- When children complain of minor injuries, parents are quicker to comfort girls.

- Boys are more typically reprimanded and shamed in front of a class than girls.

- Boys are touched less frequently by their mothers.

- One-third of child abuse charges against men are false, and 14 percent are deliberately falsified by women.

- Men make up 80 percent of all murder victims.

- There are twice as many women than men over age 85.

There are many more reasons for concern: men comprise 80 percent of America's homeless, 80 percent of the nation's suicides and 65 percent of alcoholics. The average divorced man sees his children fewer than 25 days a year.

You still a feminist?

—>*Wet joys dept:* I got two fine letters this last month. One from a boy who wrote: *When I was reading about you and Lily in Asia I was so turned on that I masturbated thinking of us three being in that room. As a matter a fact, I am hard writing about it.* Now, unless your name is something like Sooraporn Teeradek, I don't remember US THREE in any room in Thailand. But it's the thought that counts, and the thought is nice.

Even better is the letter from a girl who writes. *I get the urge to masturbate WHENEVER I read your columns.* (emphasis mine). People ask me if it's worth it doing this every month. I hope this answers the question. As usual you can help contribute to my pleasure by writing (or sending those videos!) to me at PO Box 137, Prince Street Sta, New York NY 10012 or via e-mail at mykel.wps.com.

—>*Hot name of a hotter band dept:* THE HIP NIPS played with my pals in IRON PROSTATE. Yeah, they're Japanese—how'd you guess? They need a slight tune-up on stage presence, but musically! Wowee Zowee! It could be THE STOOGES! Watch for 'em before you have to pay $15 to see 'em. The singer says he's a pal of Roger Armstrong's—but he isn't getting any anonymous messages from Roger.

The crime and major label issues have come and gone and here's what I learned about lying and conformity. And major labels. I enjoyed the major label issue much more, mostly because it made me feel good about being drummed out of the rock scene for crimes such as being seen with a banjo and not knowing what a bass drum is supposed to sound like.

The notion of an ever-increasing amount of crime in the culture heading toward some possible 'crime orgasm' is disputed by "EXTRA", published by the Fairness and Accuracy In Reporting outfit. This fine mag came out with a crime issue the same month as MRR. According to one article the Department of Justice has a branch called the Bureau of Justice Statistics, which conducts a survey in which people are contacted directly about whether anyone in their household has been a crime victim in the present year. According to these surveys the crime rate has stayed the same—about 32 violent crimes per 1000 people—for more than 20 years.

The article admits that these statistics are shabby for rape in particular because people don't like to admit that this has happened. However alternate crime statistics supplied by FBI and local police departments are worse because these agencies don't always follow the same procedures for reporting crimes and in general don't do things properly.

Why do we wind up with opinions such as that of Jeff Bale's? Not that it is so radical, mind you. My 9-year pacifist daughter Molly came up with same exact method for dealing with criminals independently of Jeff.

I remember when the NY cops found a pool of blood and a beheaded corpse in a dumpster and followed a trail of bloody footprints back to a cheap Times Square hotel where the murderer was sitting around trying to clean up his mess. This arrest was bungled and the guy went free.

Unfortunately, I don't think Jeff spent enough time imagining what kind of system it would take in order to efficiently execute people within one month of them being 'proved' guilty. The old South African S.A.P. or Hitler's S.S. wouldn't have been able to pull this off. 'Kill them All, Let God Sort Them Out' makes a hell of a nice t-shirt slogan, but for every violent motherfucker you get rid of another is born. Like trying to get rid of an ant colony by stepping on one ant.

And let's look at the nature of each of these little ants. They are engaged in some kind of dishonest act resulting in violence toward the innocent. And when apprehended, most of these troublesome individuals will not admit that they have done anything wrong, meaning the state must prove to everyone's satisfaction that the act in question took place and the person under indictment is the one that

did it. Have you ever tried to prove that someone is lying?

I have, because I have children. From the time they know how to speak in three-word mini-sentences, children are prone to lie about everything going on, bad things they've done, things they don't want to do that they are supposed to. Plus, they will lie for no reason at all, just for the abstract thrill of it. The aforementioned Molly lied recently about whether she had opened the front door one morning while I was fixing breakfast. Even though it is perfectly alright for her to open the front door. And if it wasn't her that opened the front door, then I would need to know about it.

She admitted to the lie and had no explanation for having made it. As children get older their lies tend to get more serious, most often involving things that can lead to a slot on Bale's deathlist. Too melodramatic? Children will cheat, steal and do bodily harm to each other. Somehow parents have to teach them not to via methods that would make Perry Mason proud.

A child is told to take a bath during a certain time period and lies that she has.

"Oh? And thanks so much for hanging up all the towels when you were done instead of leaving them on the floor like you usually do."

"Huh?"

"And it's strange even with 100 per cent humidity the towels you used have dried already!"

"Huh?"

"Or did you leave your towel somewhere else in the house? Let's look for it..."

Well there's a lie proved to be a lie, leading to a heart-to-heart talk about honesty. But what about when the lies are not admitted? More devious tactics must be used to find out what is really going on. Just about anyone who works with adolescents says it is "okay" to go CIA when investigating what these low-lifes are really up to. Reading diaries, taping phone calls, searching rooms... all 'okay' if it leads to revealing dangerous dishonest activity of some kind that could destroy a young life.

I hate to admit I go along with this. Then again, let's not forget it was surreptitious tape recordings that brought down Richard Nixon. Am I comparing Nixon to most modern teenagers? Hell no. He was on salary to be mischievous, although I guess you could say he was mooching off the taxpayers in much the same way adolescents mooch off their elders.

Will this overgrown, overpaid adolescent O.J. Simp ever admit that he is a murderer? What will society have to do to prove that he did it, if he did? What standards will have to be met before this lovable oaf gets the electric field goal?

"PROVE IT!" she shouted at me. If parents, living right on top of someone and authorized to invade their privacy at whim, invested with a deep love for the offspring that could never be matched institutionally, an honest investment in their well-being, if with all this parents are still frustrated at every attempt to divine the truth and get the honored admission of guilt, how can society ever hope to get the same results from 'grown-ups' living on their own? Every single activity of every human being, no matter how minor, would have to be monitored. In such a society they wouldn't have needed a search warrant to get Dahmer to 'clean his room."

From the FBI: only one in three reported murders are committed by someone who is a stranger to the victim... meaning your chances of being murdered by someone you know—wife, boyfriend, boss, mailman, drummer in your band—is greater than dying in a 'home invasion' committed in the usual scenario by members of some other race than the person writing the story.

I kept track of personal incidents involving crime since the issue came out. By this I mean not the number of hooters I might have puffed on but events that happened to people I know.

My friend David Hassan runs a Subway sandwich shop. He is Iranian but has been in America nearly 15 years. In telling me about how often his restaurant has been robbed and how the police have been inept, he said after about a decade he realized a problem with the U.S.A. "It is a nice country, but the system is not working."

After his place was robbed twice by the same guy, they wound up indulging in vigilante style action when they happened to recognize the robber one day on the street! They hauled him in, only to find out he had been released several months later. Short of dedicating his life to hassling the local DA, Hassan realized he had to give up on the system.

A woman I know found out recently one of her friends had been murdered. I don't know anything more about this, it's 'just another murder.'

More details are available—and it would take a special theme issue of my own just to recount them—in the case of a woman we'll call Piggy. Last weekend her and a boyfriend were busted at the N.C. beach for drunk driving, possession of cocaine and grass. It wasn't her first arrest but it made the local papers because she happens to be a school teacher.

Faculty at the school have been getting together for rap sessions in which they detail to the extent they might have suspected Piggy was a toot-head, how her job performance had been mediocre, tardy every Monday, acting bizarre and so forth. Here's a case where the real crime might not be the dope—which oughtta be and has been legal—but her methodology for raising money: hitting up good-hearted people all over town by pretending to have cancer, collecting from dozens of children's parents from the school, the congregations of three local churches and even the kindly North Carolina state senator, Jesse Helms.

Maybe she'll do hard time for the dope or maybe the officers messed up in some way and the charges will get dropped. I can certainly sympathize with Balexecution for someone who pulls scams like Piggy's. But don't say the FBI didn't warn you: forget creeps in dark alleys...keep your eyes on your friends and relatives. And keep the tape recorders running.

Much of the activity documented in the major label issue seems downright criminal. However, most of it 'legal.' After all, what is a contract other than a detailed listing of how you are going to get fucked over legally?

But, since dealing with major labels is immoral, shouldn't it be considered perfect justice, proof there's a god or intrinsic karmic morality in the universe, that such tragedy be thy destiny? (That is, unless you feel the guys in the #1 'ichiban position' never get their just punishment.)

My favorite article was Steve Albini's, especially the page of budget figures. This is the kind of thing I can really sink my teeth into. However I might be chewing on it a little hard and am wondering how many weeks this imaginary group spent making their precious big label debut. I need this in order to ascertain whether Mr. A. is exaggerating when he say these dudes could have done better working at a 7-11.

He says he doesn't need to cook the figures in order to make it look bad, and having known people in big label bands, I know he's right. But in figuring out this scenario did he include the price of these new instruments these guys bought for themselves, the amplifiers, the per-diems for eating which you still have to do when employed at 7-11, the publishing advance for the songwriters and the income that will continue coming in from published titles for decades, or are all these extras things these guys get screwed out of by forming a company or something?

The worst thing about comparing hourly wages at Mac's with creative activity is that it discourages people from creative activity.

After reading all this material about

major labels I think the real problem is conformity, not creativity.

Out of hundreds of musical instruments in existence only three or four are deemed suitable for playing this music, the exceptions proving the rule. The rules under which the music establishes its identity—tempos, dynamics, harmonic structures, etc, etc—are simplistically narrow. And it belongs to the family of musical styles that despite brief flirtations with 'mind-opening' eventually stampede back to even more repressive creative possibilities than what preceded, usually with some kind of economic success pressure behind the move. Is there anything wrong with this? No, not on a purely musical level. There is a wonderful form of Nicaraguan music that uses only F and C chords and makes hardcore seem totally complex in comparison. I'm sure if you played with one of these groups and threw in one off-the-wall note they'd feed you to the Contras. MRR however ties in this little musical style with a certain type of world outlook, although obviously nobody can agree on what that is. (Do we circle all the 'a's in the punk rule book or just burn it, Nazi-style?) Musicians are discouraged from working with big labels and corporations because of the activities these businesses are involved in, but as if this isn't enough of a reason, guys like Albini are there to document how 'you're gonna get screwed anyway.' If everyone got rich recording for big labels, would that mean it was okay?

Anyone who has lived with a creative person would agree it's a driving force of incredible intensity. Yet to some creative people the real drive is conformity. A banjo player who overcame insurmountable odds to 'make it' on the music scene will quickly make sure he has an expensive tour bus on hand when he plays the Bottomn Line club with his group, because this performance has to 'look' a certain way, "the bus parked outside is a sure sign that they've reached a certain plateau," even though the cost of the bus comes right out of the guy's pocket and insures that in real terms he is in the same economic shithole he was back when he worked for $100 a night and drove himself to the gigs.

Every single young musician who thinks his group has 'made it' and starts to hire people to tune her instruments, haul and cart his equipment, etc, etc, is conforming to a certain image of success. Do major labels create this image, and do they insist on it? Somehow I don't think so. I really don't think anyone at a major label would give two shits and a cup of coffee if one of their acts actually got the nerve up to change a string on stage. But as is typical human nature, these people fuck up their chances of success by giving in to all these little perks they think they are supposed to have, then blame their miseries on someone else. Many of the decisions made by the group Albini described seem to have been made out of a decision to conform, not because the major label made them want to do it.

The system where an advance is paid off at a low percentage of the gross is not so surprising if the record companies are trying to make a big profit, which they are. But buying new instruments, losing control of individual items within a recording budget, paying someone an exorbitant salary to carry your equipment, buying a potato bass, having a producer hire someone to buttfuck an amp....are each of these conditions something a record company insists on? Each one equals money in your pocket.

It is no surprise that these money-savvy record companies get their hooks into every one of these side-trips, skimming dough off the studio time, tape purchases (just try to buy tape at a good discount price when working on one of these deals...it's like Fast Eddie trying to keep his jukebox working when he hasn't paid his month's protection money), even getting a commish off a band's lodging. "I don't know why we stayed at a motel the whole time we were recording in Los Angeles... it cost us a fortune...it didn't make sense, we all knew people we could stay with..."—anonymous band guy bitching to me...) Did the label MAKE them stay in a motel? I don't think so.

I believe, if you wanted to, you could record for a major label and do well financially from it. But it would require you to take charge of every little financial detail in your life, not suddenly leave it in the hands of some 'manager' (the conformist thing to do) and it would mean not going hog-wild buying 'things' you 'thing' you're supposed to have to have.

Most of these people in these bands seem pretty stupid about how they handle the financial viability of their music. And their music sounds pretty stupid, too. It ought to. It's music about conformity.

I still think the major labels are evil and don't want anything to do with them. It's a lucky purpose to have in life for me because they have no interest in me. And it is easy for me to find out who their secret 'subsidiaries' are because they're the labels that would never write me back.

So don't worry about me. I'll stay pure.

Oops. I just got a letter from the Canadian publishing society that wants to send me mechanical royalty for a song of mine a group recorded for EMI.

Oh well.

Spent this evening in Don Fury's studio, compiling the tape for the new GO! comp LP and CD. It only took a few hours, which was appreciated. GO! ended up not writing any new material nor doing any actual recording, as was planned, due more to scheduling and peoples' jobs than any other factor. Truthfully, it's kind of a relief, and I suppose I can't complain.

Anyway, getting back to gay stuff...

It's been a gay ole time here in NY, where I've been for 3 weeks and will remain for 1 more. The Gay Games IV and Cultural Festival was just amazing. I did a bunch of volunteer work, which allowed me to attend, basically, every event I wanted to see that I couldn't afford, plus made me feel needed, loved, and all warm and fuzzy inside. The March commemorating the 25th anniversary of the Stonewall riots was very memorable. I even had a boyfriend for a week and a half, who I hope to see again (he lives in California, which is still, unfortunately, nowhere near Missouri). It was a very affirming, special time. But, anyhow...

The word "assimilationist" was used against me as a pejorative the other day. This is something that always serves to either amuse me, confound me, or both, so why not be a 90's guy and share my feelings with you all out in MRR land.

What brought upon this attack was that I suggested that it was important not to exclude heterosexuals from the struggle for gay, lesbian and bisexual liberation. People who are interested in fighting for the rights of all regardless of sexual orientation, or fighting for rights and respect on issues relating to sexual orientation in specific, are most certainly allies, and should be made to feel welcome in our struggle. This is obvious to me. I know lots of heterosexuals who are much more active in fighting against the theocratic takeover of this country than the average queer* person, many of whom avoid anything that sounds like "politics" with a wide berth and consider being gay frequenting bars on weekends.

If straight people want to help out, great. Work with em. Duh. But, no, we can't be that inclusive. We certainly wouldn't want to build bridges with peo-

ple. Perish the thought. Never mind the fact that we represent a small fraction of the population and can use the support.

Funny, though, but I have no general idea what "we" want, because there's too much fragmentation in the gay, lesbian, bisexual and transgendered** world that consensus on what "we" want is an impossible dream.

Part of what makes me an assimilationist in the eyes of some people is the forms of liberation I concentrate on. Gay men and lesbians serving openly in the armed forces is very important to me. Legalized same-sex marriage is very important to me. Removing sodomy laws is very important to me. Job security for gay men and lesbians is very important to me. Fighting the radical religious right is very important to me. People losing custody of their children. How the mainstream media deals with issues of importance to gays, lesbians and bisexuals. All the legal battles going on. And on and on and on...

So I guess that since I'm actually part of the society that I grew up in, and am not some revolutionary looking to overthrow "the state" ***and create a new world order without capitalism, western culture, etc., I'm an "assimilationist. "

Unfortunately (or fortunately), being attracted to men doesn't force me into some preconceived mold. My sexuality forces me to be political, but doesn't make me a queer national. My sexuality is a natural part of me-not an act of rebellion or a political statement in an of itself. Just as "the movement" or "the community" needs to be accepting of those in leather, and those in drag, and those who are transgendered, I would argue that it needs to be accepting of those who want a white picket fence and a golden retriever. When you say "But..." and give some textbook sentence on your take on oppression (via your university), you tell me only that certain dreams are acceptable, certain desires acceptable, certain lifeways valued, and that's hardly liberating or inspiring for me. It seems like you are what you rally against.

It is fashionable to be fringe, isn't it? It seems so daring to be a rebel, to take a stand against society. Well, I make no such claims. My beef with the world is that societies are wrong in discriminating against those who are homosexual or bisexual. People should be free to live the life they feel is best for them, without a bigoted society standing in their way. I feel that way also for women, for all ethnic minorities, for all ages, and for all sexual orientations (among other things). That people should have the opportunity to go through their lives and achieve what they can, without being judged negatively by arbitrary factors, such as sex or race or affectional orientation****, makes sense to me.

So if that makes me an "assimilationist", that's fine. I don't appreciate the term, as it's an attacking term, a word used to display one's arrogance and attachment to dogma, a word used to discount culture used by people who can appreciate any culture except that which is around them (grass is always greener...), but I'll live somehow. I know these people mean well. But then, you know what they say about good intentions.

So, yeah, I do want a world where the gay male scene is not racist and will challenge all racism I encounter in it. I do want a world where the gay scene and the lesbian scene are more together and accepting of each other. I do want a world where women are actually treated like people. I do want a world where people don't make $100 jeans in sweat shops for pennies per hour. I do want a world where the old are not devalued and where the young have more legal standing than they currently have. I do want a world of equality, justice. liberty and freedom. I am an impassioned advocate of gay and lesbian liberation.

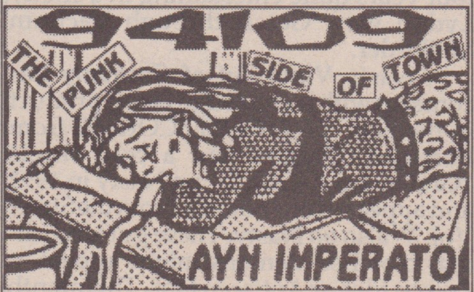
But I don't need to join your club, and wouldn't, even if you'd have me. It's too exclusive and that's not where I'm at.

*- I've used the expression before, but am not very comfortable with it. When it's thrown in, it's for convenience's sake.

**- I'm just getting used to this one, so don't include it in every sentence.

***- This is in " " because it's been so easy to speak of in abstract terms. Truthfully, I'd be scared to death of the day any "smash the state" types got any real power, but then, odds of that happening are slim.

****- Totally prefer this to 'sexual orientation.'



I saw her there by the corner, this 79 year old woman on Post and Jones streets, waiting for the bus, dressed in hot-pink polyester duds with sparkly, silver platform heels that looked like they were the authentic Donna Summers edition. Her hair was short, curly and died this pink-blondish shade like the color of champagne and her eyes were masked behind white, cats-eye sunglasses like some Riot Grrranny. I thought she looked so kool.

A week ago, my motorcycle had been stolen outside of Epicenter, so I was sorta shuffling along the street with my head down, looking at my walking combat boots. I looked up and saw her, and wandered over to the bus stop to wait with her for a ride out of downtown.

When I approached, she had this gigantic grin stretched across her face so the only way you could tell her age was by the deep, creased lines around her lips and eyes and by the way the skin pulled back from her arms. But she was so alive she coulda been 18 instead of 80. And you could see the world going by in those cats-eye frames.

I looked down the empty road for the bus. "These MUNI buses are never *ever* here when you need 'em" I fumed, kicking the curb a little.

"Well, I'm in no hurry," she said. I looked up at her and she was still grinning like a cat. "I'm just using the time to feel the sunshine."

I glanced up at the sun blazing at the sky. It was like I had forgotten it was there. Then looked back at her bright face and it seemed like it burned in her too. It wasn't often you saw a happy face around these parts. So looking at her, I suddenly smiled. "Where did you come from?" I laughed.

She said, "Oh, I live up on Pine Street. Up there," she said, gesturing up the steep hill. I've only been there for a month or so, you know. I travel a lot. Oh, by the way I'm Mattie," she said, holding out her slender hand. The nails had silver polish on them that matched her shoes. "What's your name?"

I shook her hand. "I'm Ayn. *Eye-yun*. I live down there a few blocks, in the trashy part. I guess it's OK though."

"Well, I carry everything around with me right here," she said with her hands crossed over her chest. "So it doesn't really matter where you go, just as long as you're there."

"You're smart." I told her. "I wish I was as smart as you."

"I'm not smart, I'm silly!" she said. "I still don't know lots of things!"

"Yes you do. You even know how to dress! Look, you've got the rad clothes on."

"Oh, well," she laughed, picking at her pink sleeves. "I like 'um silly," she said. "Like my men!"

I laughed a lot then. "I like them silly too," I smiled.

Suddenly the bus came and I had already forgotten I was waiting for it. When we got on, it was packed like pickled herrings and we sandwiched our way through the clogged bodies to the rear, holding onto the poles in the aisle. After getting my face shoved into some huge

man's smelly armpit, I kinda groaned, "These buses *suck*."

The bus lurched violently forward. "Oh, I love em'!" she exclaimed as the bus careened around the corner. She held on tight to the pole. "Wheee!" she hollered. "It's like an amusement park ride for a quarter!"

"Yeah, but no safety harnesses," I added, and we both laughed.

The bus stopped again and again at one curb and then the next, unloading its cargo of people, and loading, or rather, *stuffing*, or *shoehorning* a few more bodies on in. My patience was wearing thin, but it was hard to be mad with Mattie next to me in that pink polyester pantsuit.

But suddenly at 5th and Mission she said, "Well, I guess this is my stop!" She gave me a big wave through the big crowd, yelled, "Bye now!" and stepped off the bus in those clunky, little silver heels. And she was gone.

As the bus took off without her, I looked out at the streets rushing by, kinda like life, and I knew that she had left me with something. She taught me that you ain't *ever* too old to be fun. Or to be exactly who you are.

LAST WORD: One-hundred thanx + kisses to Gabby Gamboa for the column heading drawing. Check out more of her rad comix c/o *Hysteria Action Forum*, P.O. Box 9849, Berkeley, CA 94709. Y'all can reach me at: P.O. Box 423592, San Francisco, CA 94102

Welcome. Aberrant behavior encouraged here.

THE OBLIVIANS come out swinging with a plenty fucked up Crypt single, "Sunday You Need Love" b/w "Ja Ja Ja". A more trashed out sound is difficult to achieve. Dig the crazy Oblivians 10" on Sympathy. It's got the phlegm encrusted vocals all the kids strive for lately. Good songs like "There's a Plate in My Head" further illustrate the Oblivians' poor adjustment to society's mores.

That busy ol' GUITAR WOLF roars right at ya with a Bag Of Hammers LP and a single. Not to worry--every expense has been spared to keep the vocal mixed way down in the muddy bottom. Some dastardly psychotic guitar emanates from this slab o' wax. If you've seen the wild Seiji and Co. perform you have an idea what Eddie Cochran would do if reborn under extremely turbulent conditions in Japan.

Demolition Derby Records continues its fine output with a N.J./New York dueling oldies fest. The MAD DADDYS cover "I'm Not Your Stepping Stone" while the DEVIL DOGS do the unlikely Four Seasons' "Rag Doll." It really puts you in a delightfully maudlin kind of mood.

Joe King and THE QUEERS have a fun new album out on Lookout called "The Queers Beat Off." It's perky punk rock as usual.

TEENGENERATE just keeps knockin' em down in the city. The newest output is on Dionysis and contains a monumental cover of the Angry Samoans' "Right Side of My Mind".

STEEL WOOL have a fiery little single out on Bag Of Hammers called "Devils Night". It burns, it turns, it churns its way into your groin. Make a mental note to listen to their earlier single on Empty.

THE INHALANTS rage all over yer well scrubbed face with their current single "Kolchar the Nite Stalker". This bad sound snubs everything you've come to know as hi-fidelity. Research indicates that The Inhalants had a minor hit with their previous single "Misanthrope" on Unclean Records.

Unclean ushers in the mighty SONS OF HERCULES this month with the self-titled LP blending good elements from the Miracle Workers and the Dead Boys. A rockin' good time for all concerned.

Hey you! The BIPS released some great punk shit from 1990 on Play Hooky records. It's called "This is Jurisdiction". Evidently this fast, high spirited punk has been lurking around Holland for four years quite entertaining in a snotty Lydon way. Got it through Vacuum Mailorder.

Nasty Vinyl out of Germany has come up with some rough hewn product in the past. TATTOOED CORPSE from Portland, Oregon had a cool single "Graveyard A-Go-Go" on Nasty in 1991 and appeared on "Sounds From the Street Vol. 2" also on Nasty. These gut wrenching, bloodied demons might appeal to Poison Idea or Antiseen fans. This month Nasty Vinyl has a more melodic offspring in RENT A COW from Germany. It's stripped down basic punk, as if 1977 was still with us.

From Stiv Bators country we have those decadent SLOBS with a new single "Goin Nowhere Fast". They plead to the listeners, "kill us before we make another record", ahh... That would be our loss--these beer swilling shit-disturbers have that polluted punk value intact. Unpretentious fun knuckleheads to the last man. Join the party. Locate the Slobs first single too--it's called "Who Really Cares" and features gems like "Slut Boy" and "No Responsibility". Contact: Centsless Records, 5945 Monticello Ave., Cincinnati, OH 45224.

Get outta the mother-fuckin' way you Fugazi dweebs! SLEDGEHAMMER has come from Japan to see that you're drawn and quartered proper like. This most recent release by Japan's ol' masters is a split with BULL & THE BUFFALOES called "Return From the Rising Sun". Sledgehammer has those much envied Jeff Clayton type vocals; how shall we say; indelicate? Sledgehammer has shared split records with both Ikazuchi and Oukas on Steve Priest Fan Club Street Rock and Roll Records. Sledgehammer has a 7" called "Anthem" on Vulture Rock. Bull & The Buffaloes also have an LP on S. Priest Fan Club Rec's.

Additional Japanese skins and punx occur on the new compilation "Fight Back For The Rising Son" with all five bands turning in raw, fast, unapologetic Oi punk music. The bands represented are Eastern Youth, Growl Strike, Cannons, Agroknuckle, and Kabuto.

OXBLOOD, of Headache Rec's fame, have a very good split EP out now with the TEMPLARS from N.Y. These two bands exemplify many of the admirable qualities of the New Jersey-New York Oi scene.

One of the most pleasant surprises of the month comes in a little package called THE FONDLED out of Torrance, Calif. The singing is ever-so-chipper, punk as fuck, and has great lyrics. Witness: "You suck eggs! All you stupid jocks think yer tough driving in yer raised up trucks. Don't you know you suck? You insecure asshole fuk." If you want The Fondled to play at your house get in touch with the band at P.O. Box 10055, Torrance, CA 90505. Find their record through Theologian Rec's, 120 Pier Ave., Hermosa Beach, CA 90254.

Until next time... See ya around.

FAR ENOUGH

Adrienne Droogas

I really didn't think about it. I was so wrapped up in work mode that it didn't even cross my mind that something wasn't quite right. My head was full of customer complaints, ringing tele-

phones, and returns from aging hippies who complained that their yogurt had gotten moldy after it had sat around for two weeks. Duh, no shit. You see, I work at an organic market doing customer service. I figure that anyone who can approach a freakish looking punk rocker who has a mohawk and a septum piercing and demand money back deserves the cash (except the still incredibly drugged, still incredibly stupid ex-hippies who are so wasted away that they can barely see beyond their rotten tempeh).

So I'm running around the store, effectively dealing with irate customers and bad checks, answering the phone in a voice so nice and dripping with sincerity that it bares no resemblance to my natural speaking voice, and behaving so nice and cordial that it also bares no resemblance to my natural state of being. I was delivering a phone message to the deli when one of my coworkers, Tim, sidled up next to me and put his arm around my shoulder, squeezing me tight up against him. I had never really talked with Tim that much and didn't really know him besides seeing him around at work. I gave him a pat on his back and began to move away when suddenly, he swept me up against him and wrapped both arms around me, locking my arms at my side, bending and spreading his knees so that I was in-between his legs with his face pressed against my neck. I pushed him off me and made some disparaging comment as I walked away and back to customer service.

A week went by and I kept my distance from Tim for the first few days and then the process of forgetting about it began to kick in. My work is a pretty safe environment and I don't deal with the department that he works in very much and so I just stopped thinking about what had happened. I told myself that maybe he just really felt like being really affectionate with me and that it hadn't really been a creepy embrace, but a really friendly hug. After a week, I had basically blown it off. I really didn't think about it. Until he shoved it right back into my face. It was 10 o'clock and the store was closed. The ex-hippies had all gone home to smoke pot and the young yuppies were probably all in bed dreaming that some lucky day they would be a character on Melrose Place. At my work, everyone was scurrying around trying to do their end of the night shit so's they could get home and out of there as soon as possible. I briskly walked into one of the back areas where I knew a broom and dustpan were kept. There was a cart taller than me that blocked the entrance so I moved it a bit out of my way, squeezed through, and grabbed what I needed. I turned around and Tim is standing there, leaning against the door frame with one hand on the cart. He's smiling. It's a smile that I recognize, a smile I have seen on the faces of other men, a smirky, sloppy smile that instantly makes the hair on my neck tingle and my hands clench on the objects that I'm holding. I stare him straight in the eyes and wait. "Do you know what we're listening to?" he drawls, acting like he's just trying to make light conversation. My voice when I speak sounds almost dead to me, totally lacking in any emotion or warmth. "No, I didn't put the CD on, I don't know what it is." I reply. Every muscle in my body is anticipating a move, my arm is waiting to swing out from my side and smash his face if he moves towards me. "Yeh, it's a pretty weird band" he says, still trying to act casual in his efforts to detain me. He hasn't moved, I can't get by. I'm just staring at him.

At this moment, I don't think I've ever hated anyone more than him. I grit my teeth to refrain from screaming at him from the top of my lungs and I state "I've got to get by" and he laughs, saying "Isn't that what we're all doing here? Just trying to get by?" At that point I lose it. My patience is over. My muscles want nothing more than to move into action. I lift up the arm holding the broom handle to reaffirm to him that yes, I do have a weapon and that yes, I am willing to use it. I lean a bit forward, my eyes narrow into slits and I stare at him intently and with a clear and loud voice I state "You need to get out of my way" to which he replies "I think you need to say something a little more charming than that if you want to get by" and I scream "Okay! You need to get the fuck out of my way, is that fucking charming enough for you!?" and his stupid grin washes off his face and he stumbles back, not quite sure what to do with this screaming woman who is brandishing a broom and a dustpan at him as if her only desire is to shove both of them up his ass and do a little sweeping in his colon. I shove the cart out of my way, not caring that deli food is precariously placed in the cart and could fall everywhere and I stomp past him back to my little customer service booth.

Once I get there, I burst into tears. I felt overwhelmed with a release of emotion. Pent up fear and adrenaline pumped through my system and I couldn't stop shaking. I began to think about all the women that this had happened to. All the women that had been coerced or intimidated into situations that they didn't want to be in. Women out of work because they wouldn't suck the dick of the guy who had hired them for the job. Women raped by coworkers, bosses... all the little jokes and innuendos that are endured day after day. A pat on the butt. The persistent guy that won't take no for an answer and keeps asking you for a date. I thought of all these women and all these situations and everything that is suffered through so that bills can be paid, rent can be paid, food can be bought... all the shit that has to be endured just to make a fucking living and I'm completely and utterly sick of it. I'm so over it. Luckily, this man Tim won't be working with me very much longer and this fact doesn't even have anything to do with what happened between me and him. He will also be leaving with the knowledge that this will never, ever happen to any other woman ever again after I had a little 'talk' with him about the legal repercussions of being charged with sexual harassment. Plus I made sure that there is an official complaint on file so that if there's ever a need to bring it out and use it, I've got it at my fingertips.

There is no way to justify harassment of women. Calling it a joke or trying to imply that it's simply worker camaraderie is ridiculously lame. What happened to me is pretty minor considering what goes on every day throughout the world to other women, but my experience was still fucked and gave me some idea of just how shitty and demeaning sexual harassment at work is to have to fight against. Women don't deserve this kind of crap. Think about it.

10 9 8 7 6 5 4 3 2 1 0 C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Obsession. For men

Police in Tokyo are on the trail of the man (or men) responsible for accosting at least 13 women in that city and stealing their panties. In all cases the women were just walking along public streets. None were injured in the incidents. In the latest and most flamboyant of the attacks, a man in his 20s ripped the underwear from an 18-year-old woman and then jumped on a motorbike to make his escape.

In New York City, Henry Washington, 59, was charged with unlawful disposal of a body and creating a public nuisance for a June incident in which he tossed the dead body of his friend out the fourth-floor window of his apartment. Washington said that his friend, whose body was already decomposing, had died about a week earlier from a heroin over-

dose.

The Searchers

Police in Madison, Wisconsin, reported that a man dressed only in a diaper and a garter belt chased two women down a city street in June begging them to spank him.

Life in the other Superpower

According to Russia's Itar-Tass news service, a 25-year-old man from the city of Tula was electrocuted while using a live electrical cable to fish in a pond. Upon seeing the electrocuted fish float to the surface, the man forgot to remove the live cable from the water before jumping in to collect his catch.

One week earlier Itar-Tass reported that a group of drunks in the city of Artyom killed three of their friends and then boiled and ate one. Police apprehended one of the killers and initiated a manhunt for the rest.

Whistle while you work

In Alabama a 26-year-old man drove himself to a hospital where doctors reattached his severed penis and testicles which were found lying in the back of his truck. The man at first said that two men attacked him and cut off his genitalia. A few days later he admitted that he did it himself because he was depressed. Police investigators determined that the man had constructed a wooden device to hold his genitals in place while he then cut them off using a circular saw.

MURDER!!!!!!

In yet another manic campaign to slaughter pet dogs in Chinese cities, the city of Shanghai now says the animals must be hunted and killed because nine people died of rabies last year. "We must resolutely halt illegal dog-raising and slaughter hundreds of thousands of unlicensed dogs on the spot," said that city's deputy mayor, Xie Lijuan. If it follows the norm of past efforts, government-sanctioned "dog beating squads" will fan out across the city and use metal bars to beat to death any dogs that cross their path, often while owners are forced to watch.

A week later officials in Beijing ordered the slaughter of more than 1,200 dogs in that city in order to curb what they termed the "plague of canines."

The U.S. Department of Energy disclosed that it still cannot account for more than one ton of weapons-grade plutonium and 688 pounds of enriched uranium at its plant in Rocky Flats, Colorado. The agency believes that much of the missing material is sitting in pipes and air-ducts throughout the complex.

Revenge of the short people

In his new book, *The Truth About Your Height*, Thomas T. Samaras predicts that if Americans continue to grow in height at the current rate, environmental disaster will result. According to his projections, a 20-percent-taller population would require a 50-percent increase in energy needs, 180 million more acres for food production, and would cause an increase of 3 billion more tons of carbon dioxide entering the atmosphere. Samaras suggests, "Carefully monitoring the diet of children - and I don't mean starving them - can restrict height by as much as 8 inches. The Earth would be better off if people were shorter. An average height of 5 feet and a weight of around 110 pounds would be about right." Samaras stands 5 feet, 10 inches tall.

According to a national opinion survey by the University of New Mexico's Institute for Public Policy and the Georgia Institute of Technology, Americans believe that since the fall of the Soviet Union, the threats of international nuclear war and nuclear terrorism have grown. The survey also included random written surveys from more than two thousand scientists nationwide. 61 percent of respondents said that the chance of nuclear war occurring somewhere in the world had increased now that the Soviet Union was no more.

As a 67-year-old woman sat watching television in her San Jose, California, mobile home in June, a pair of pliers weighing one pound tore a hole through the home's roof, narrowly missing her. "It could have killed me," she said. Police theorize that the pliers fell from an airplane, since many travel in flight patterns directly over the home.

HOT! HOT! HOT!

A crematorium in San Antonio was destroyed by fire in June and the owner blamed an "obese case." He said that when workers loaded a body weighing more than 300 pounds into the fire, the extra heat generated by the extra tissue apparently sent flames to the roof where the building was set ablaze. "The fire got too hot. The only thing I can think of is that the obese case created too much heat," he said.

A professor at Australia's Sydney University, has found that drinking eight beers a day can shrink your brain. His research was based on autopsies of alcoholics with a history of imbibing as many as 30 drinks a day. "Our data back to the 1980s showed that Australians had the highest incidence of this brain damage in the world," he said. Symptoms of the brain shrinkage include double vision, loss of balance and severe memory loss.

According to a group of utilities that use nuclear reactors in the United States, at least seven of the reactors have developed cracks and three appear ready to suffer cracks. The Nuclear Regulatory Commission said that in the event of earthquakes, the cracks could lead to meltdowns. The reactors listed were in Decatur, Ala.; Waterford, Conn.; Baxley, Ga.; Cordova and Morris, Ill.; Southport, N.C.; Peach Bottom, Pa.; and Monroe, Mich.

The U.S. Centers for Disease Control has fingered a group of Christian Science students as the culprits in setting off the largest measles outbreak since 1992. One 14-year-old girl living near Principia College in Illinois, where all students, staff, and faculty are Christian Scientists, apparently infected 49 people there. She also commuted to a Christian Science day school in Missouri, where 141 people contracted measles.

The first issue of a Dutch magazine devoted to the subject of death, *Doodgewoon* (in English, *Dead Normal*), featured paintings made from the ashes of cremated corpses. Editor Anja Krabben said, "There is growing and sincere interest in death among a broad audience."

A federally-funded program administered by the state of California was designed to help pay the cost of funerals for victims of the January 17th earthquake. According to officials, the official death toll for the Los Angeles quake totaled 61. As of July the program has paid for 117 funerals. The program received 374 requests for the aid, which provides up to $6,000 if a doctor certifies that the death was attributable to the quake. Officials said that many of the deaths were of people who were in fragile health to begin with and then died from earthquake-related stress.

On the road again

A 72-year-old Swede and his 16-year-old grandson got lost returning from a fishing trip and wound up 900 miles from home at the Arctic Circle. Police in the Norwegian town of Kirkenes said that the older man was being treated for exhaustion from driving for three days non-stop. The pair stopped at the town only because the grandfather fell asleep at the wheel and crashed his car into a ditch. The original site of their fishing trip had only been 60 miles away from their home.

Don't call it eccentric

Jordon Lazelle, 18, of Hayling Island, England, was stung on the tongue by his pet scorpion when he tried to give it its usual good night kiss. Lazelle said that when he kissed "Twiggy" it grabbed his lip. Then when he opened his mouth in shock, "he jumped in and stung me on the tongue - it had never done that before." Friends rushed him to a hospital for treatment.

An explosion at a fireworks stall at an outdoor market in southeastern Brazil killed at least 30 people and wounded more than 40. The blast flipped passing cars, flattened trees, knocked over a con-

crete wall, and set fire to many buildings. The fireworks were set off when a fire started at the "House of Miracles" stall, which specialized in Umbanda black magic items and fireworks.

Author James Herriot, 77, best known for his "All Creatures Great and Small" and other books dealing with animal behavior and the work of a country veterinarian, was attacked by a flock of sheep that he found eating plants on his lawn. As Herriot tried to scare them off, they butted and trampled him, breaking his leg.

Time to make the best of what's still around.........

On Thursday June 30th the atomic clock at the office of the Directorate of Time located at the U.S. Naval Observatory in Washington, D.C., had one second added in order to compensate for the continuing "slowing down" of the Earth's rotation. Such "leap seconds" have been added almost every year since 1972.

Kohut's latest book, Rock Talk, co-authored with his brother Joe, and published by Faber & Faber, is available in most bookstores. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Bob 25682, Washington, DC 20007.

Pickings have been rather slim lately but I managed to scrape together a few items you might find interesting so, since I'm rather rushed for time at the moment, let's dive right in.

DOUBLE BOAR's "Wrong/Friction Circus" 45 took a couple of listens to grow on me but it was well worth the effort. It's got a garagey dirge feel (if that makes any sense) sorta like some of LOAD's snappier numbers. It's heavy, thanks to the dual bassists, but the music rocks and rolls and keeps the head a'bobbing. Screams of anguish top it all off rather nicely, making it a valued part of anyone's collection. (Bovine, PO Box 2134, Madison, WI 53701)

If that's not the kind of heaviness you're looking for maybe the "Johnson, Mary" EP by KITO will be more your speed. It's wickedly rhythmic, depressing sludge that makes me think of what GORE might have sounded like if they had had a singer to go along with all those lyrics they wrote. Definitely music to groove to while you slit your wrists. (Armed With Anger, PO Box 487, Bradford, BDl 4UZ, UK)

Heavier still is the new release by MAY DAY. One might fear that a title like "Lost In Sabbath" would indicate that this is just an updated version of SLEEP but fortunately that's not the case. Instead, it's two tracks of guitar-fueled hatred with a vocalist that spews forth venom like a natural born predator. Rats climb the walls and dogs start chasing their tails when these guys just think about tuning up. (Endless Fight, PO Box 1083, Old Saybrook, CT 06475-5083)

Speaking of hatred, it's as good a word as any to describe SNAP JUDGMENT's "Filth" EP. Easily one of the best records to be thrown out of MRR recently, it's seven inches of rage and hostility set to crushing guitars and moshable grooves. Choruses like "Human life is nothing" always manage to get the blood boiling and provide great sing-along fun for the whole family. Perhaps all this could have been avoided if only they had a puppy to snuggle. (Cosmo, PO Box 1444, Homewood, IL 60430)

LASH OUT and CONTENTION are two straight edge monsters hailing from Norway. They share an impressive EP on Stormstrike (An Der Rothalde 17, 79312 Emmendigen, Germany). The key word here is metal, folks, and lots of it. They chugga chugga right along and manage to steer clear of many of the posi-core pitfalls. There's quite a bit of power and interesting lyrics from both bands. The same label also released a 12" by LASH OUT entitled "The Darkest Hour." While it's really a beautiful looking record and packs a lot of force, it doesn't measure up to the split.

With any luck releases like the NO LESS/EVOLVED TO OBLITERATION split EP (available through Blacklist) will help change Northern California's reputation for wimpcore. NO LESS' lyrical writings are obviously influenced by rap but the delivery and music are pure grind. ETO take a more political approach with good lyrics and no let up in the chaos. Together the two bands sound something like a catfight in a crowded bowling alley.

AGATHOCLES have added yet another piece to their vast repertoire. This time it's a split EP with those savage Spaniards VIOLENT HEADACHE. AGX merely rerelease the two cover songs that appeared on their recent LP and tack on an industrial/experimental piece that reminds me of "Devo's Corporate Anthem." VIOLENT HEADACHE picks up the slack with plenty of audio turmoil for everyone. Pure blender core. (Anaconda Records, C/Maresma, 220-224 Esc. AL-2, 08020 Barna, Spain)

If life just hasn't been the same for you since the break up of SATANIC MALFUNCTIONS you won't want to miss "Krank Ist Normal," the debut EP by YACØPSÆ. This German two-piece manages to crank out some pretty powerful noise and the CURE cover you never thought you'd hear. Few of the songs pass the one minute mark but they still manage to squeeze out a lot of intensity. (Rodel, c/o Keule Sternkicker, Allmendeweg 89, 13509 Berlin, Germany)

I can't end this without mentioning my latest guilty pleasure, HADEZ. If they're not the only Peruvian band you can think of, I'm sure they're at least the only ones with a homegrown CD. It's called "Aquelarre" and it proves that there's beauty in underproduced, death metal cheesiness. Sure they wear spikes and plenty of bullets but many of the songs are actually political and the music's simple and noisy. Wonderfully screechy guitar solos followed up by ravenous, high-pitched cries. Scoff if you will, punker, but you won't find it in the chain stores next to the CRASS CD's. (Brutal Records, Daniel Alcides Carrion 619, Magdalena Del Mar, Lima 17, Peru).

REAL IDIOTS

The other day, I was sitting in a favorite bar of mine taking a long drag off my ciggie and talking to my friend Jack the Bartender. I've known Jack for awhile thru my friends in North Beach where he lives and from Tim where every Wednesday night he engages in a testosterone fueled session of "Risk" with the boys from Maximum. I like to hang here sometimes cause it's unpretentious and because, for a few bucks, I can guzzle a double Margarita (unblended of course) and shoot the shit with a bunch of locals who congregate there during the hours just before twilight, anesthetizing ourselves together. So anyway, I'm sitting here being both as obscure and annoying as possible with the benefit of not having to deal with the usual assholes that seem to roam Haight Street lately, like flies working a pile of dogshit.; An apt metaphor actually, for the the Haight more and more seems to be becoming a place where suburban hipsters plant their asses contentedly and think by virtue of

their Macys clothes and trendy hairdos that they, for some reason, belong here.

Not that I'm a fascist for my home turf, although maybe I'm headed in that direction, it's just that I can smell a phony a mile away and I sense this neighborhood is going in the direction of the "Somas", the ultra chic barrios that seek to exclude, not include, those who are different.

So anyway, this is a place that, at least during the day, I can kick back and relax and enjoy being myself for a change.

So, here I am, one Monday afternoon, grinding my butt down to a nub, and sharing a few bad jokes amongst the 4 or 5 other people there when all of a sudden, like an episode out of Nightmare On Elm St, here comes an entourage of perfectly coiffed, ultra tressed Armani dressed boys and girls thru the door. Have the frat boys from USC lost their way? Or is this some bizarre new episode of Melrose Place does the Haight? I think about this and admire one of the guy's perfectly teased hair. Gosh, what is that gel he's using anyway and how does he get his hair to stand up like that? It ain't Aqua Net that's for sure, the bane of the punk crowd, or even motor oil, for it lacks that crisp coated gluey feel and by god, it has movement as well! Where did these 20 year old girls get the money to buy 200 dollar dresses and 20 dollar stockings? Certainly not working on Haight street.........

After about 30 of these kids file in, and I'm beginning to feel like I'm at a giant cattle call for "Those most likely to succeed", the "film crew" arrives. What film crew you ask? Why the MTV "Real World" film crew of course.

Real World??????? Real losers is more like it. The last time I watched MTV was when I was in college 10 years or was it 15 ago and it never looked like this, that's for sure.

Into the bar, MY BAR DAMMIT, file the cast and crew of MTV's latest descent into yet another realm of "docudrama", a lame attempt at capturing an underground "scene" neither based on anybody "real." I know, nor any reality I have witnessed in my 8 years of living in this hood. Real World? Yeah, sure, about as real as the Cremora I stirred into my coffee at the last interview I sat thru, as real as the capped molar in the back of my mouth that I'm now grinding into oblivion. A Real Farce. Real Bullshit for Real Assholes.

What's scarier, however, than MTV's feeble grasp on sanity, is the fact that somewhere in the world some bored kid in the middle of nowhere actually believes this shit and thus thinks he's a loser cause his life ain't never gonna look like this .

First of all, most 19 and 20 year old kids I know are too busy trying to find a job that pays a decent enough wage to pay the inflated rents (800-900 dollars a month for a 1 bedroom apt) in the Haight to even live here. At $4.25 an hour in an 8 hour workday, one's "real gross" is about 36 bucks a day, meaning after Uncle Sam's cut, you pocket about 20. Let's see 20 x 5 days a week = 100 dollars —100 dollars x 4 equals 400 dollars a month, a little more than one needs to share an apartment here with a roommate. So let's says a kid works full time here for 5 days a week at minimum wage and finds a cheap pad in the Mission for 250 bucks. That leaves 150 bucks "spending money" for the rest of the month. Throw in some tortillas and rice and beans and veggies for the month and maybe a 6 pack or a 1/2 gallon of milk a week and we've got about a 25 dollar minimum deficit per week which leaves about 50 dollars. We still haven't covered transportation expenses, say a monthly Muni railway fast pass which amounts to about 40 bucks. Now we've got 10 bucks left. Maybe if you're lucky you can comp yourself into a few shows and hope your charm yields you a few beers this month. This is assuming you're healthy and drug free—we won't even go into the cost of maintaining that vice and if you're unfortunate enough to have that jones as well, maybe your roommate's 14 k gold necklace is looking better and better to you lately.......

It's no coincidence there's about 50 pawn shops scattered all over this town. I guess MTV has overlooked the fact that the fastest growing category for HIV Positive humans in this city is now amongst Hetero and Bi sexual teenagers. Even being educated about sex doesn't protect you, if you don't have the money for a condom and unfortunately we still live in an allegedly liberal town that refuses to dispense these free to sexually active kids that would use them if they could afford to.

We haven't even covered the cost of necessities such as toothpaste, soap or cheap Aqua Net, let alone the cost of clothes or entertainment, yet MTV's Real World would have us believe that these are as available and attainable to us.

This is reality, the reality of most of the Real World Kids in my world, the reality of day to day survival in a world intolerant of deadbeats and homelessness, the reality of a society that turns a deaf ear to the weak and disadvantaged, that expects success at all costs, yet consistently undermines that success by cutting valuable medical aid, education, drug abuse information, job training programs, affordable housing, etc etc etc—— the reality of a nation that says that humans like you and I are too goddamned expensive——

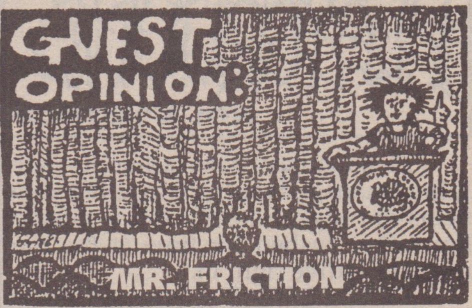
In other words we ain't worth it, pal!'

What is the incentive to live and prosper in such an environment? The reality is that it's next to impossible and it's no coincidence that teen suicide is now the number one cause of death in that age population.

Pretty scary. No wonder MTV's Real World would rather focus on the clothes, the makeup, the hair, the dressed for success crowd, the in crowd. They're a whole lot prettier to look at, that's for sure. But the fact is that unless you're born with rich parents, your world may never look like this. That doesn't seem to make any difference to MTV whose programming more and more is aimed at "market share". Wouldn't it be more ethically responsible to show "Real Survivors", kids who've broken thru barriers and maintained their sense of dignity in spite of the odds they face? This, to me, would be something MTV should be focusing on instead of the fluff and pomp and fantasy of a world that's self-serving and superficial at best and self destructive to us all at worst.

If we continue to sit back and swallow the myths shows like Real World propagate, we deserve to feel shortchanged. Ignorance and apathy only fuel more programs like these and delude us into accepting the lie that this is all we have in common.

I think I need another drink .



"I'll burn your shit to the ground baby."

Dragdouche 1994:

The city - Santa Cruz, CA. Thirty-five square miles of coastal land that was once the murder capitol of the U.S.. This sleepy seaside burg has turned into a tree-huggin', Birkenstock wearin' Mecca for freaks, hippies, and other long-haired trash. My name's Friction. I wear a Codpiece.

Today's lesson: What I think is cool.

Yohannan asked me to write a guest column on what Rock n' Roll means to me. What Rock n' Roll is. First a disclaimer: I like just about every kind of music on the planet, and it has all influenced my playing. In my band, you can hear little parts that I've ripped off from shitbag

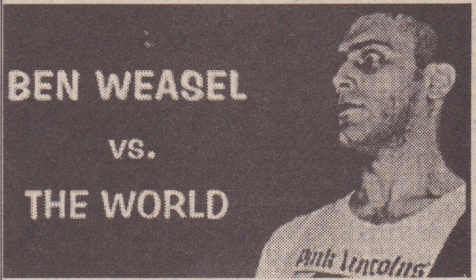
groups like the Sweet, as well as "cool" ones like Black Flag. My latest composition is a parody song sung in French called "Parlez Vous Pou Pou?", which is a direct rip-off of the Yves Montand hit "Vel d'Hiv" (which sounds like "Velvee" when he sings it!). So go fuckin' figure... but I LOVE Punk Rock. LOVE it. Have for goin' on 14 years. Bought the first Devo album when it came out. Jocko fuckin' Homo, bro. "Went punk" when I heard Fresh Fruit in 1981. Remember this very mag when it was not even a mag, but just a radio show and an insanely cool compilation album called "Not So Quiet..." I LOVE PUNK ROCK. I would ass-fuck it if it had a bung hole. I would lick its puss until the cows came home. I would allow it to spank my bare bottom with a hairbrush. I would buy it dinner at Denny's and woo it with breathy whispers of sordid acts. I would pay taxes on it. I would back it up in a fight. I would give it one of my season tickets to the Sharks. Believe me?

This is why I hate major labels. Hey, look: I would probably take their $500,000 as fast as the next opinionated moron in a mediocre band. The way I look at it, they're the fools for paying me to dress up like a faggit, break shit, cuss out their geek staff people, and sing songs that ridicule French people and their crummy sissy language. The problem is that even if I were to do all that shit, the very fact that I'd be lining my pouch ("nutzac") with their spare change would take me out of the underground that spawned me and thrust me into the glare of their "media campaigns" and "street-level promotions" that would be all about convincing the kids that I was really punk and underground and chic and not like Pearl Jam at all. Next thing you know, I'd be playing Lollapalooza, Woodstock '94, and Live 105 BFD all in the same year, and god dammit, I'd be the next Green Day. Who are the next Pearl Jam. Who are the next U2. Who are the next Led Zepplin. Hmmm... looks like the ol' Corporate Ladder to me: first, you're the new employee, then you're department head, then head of the division, then you're assistant VP, then VP, then President and CEO of the lucre machine. Fuckin' A, Bubba. How'd that happen? How come Tim won't write about me anymore??? WHAAAAHHHHH, WHAA-AAAAAAAAAAAHHHH!!!! Timmy doesn't like me anymore. Nobody likes me anymore. Sob, ...sob. I must not be cool anymore... Where's my shotgun? I wanna be THE GODDAM PUNK FUCKIN' ROCK MESSIAH!!! An' if you won' let me, den I's a gonna shoot myse'f. Boooo hoooooo hoooo......

Is Offspring still cool? Well, I think they are as of 6/29/94. They're a loud-ass fuckin' band that had the class to cover The Didjits, and they sound like an early 80's LA/OC hardcore band. They're on an indie label, albeit one with major-label connections, that knows how to promote and market a record. Should they be crucified for this? I say not as of now. I say let's hear their next record and see if it sounds candy-assed. Let's see if they're in Sam Goody's doing an autograph session. Let's see if they fire all of the people that used to hang with 'em and replace them with "professional touring personnel". Let's see if they fuck over their small-time booking agent to go to William Morris or ICM. THEN we'll crucify them. For now, however, even though we won't nail their shit to the wood yet, I think that Tim and Flip and all the underground rags should STOP covering them and keep their noses to the ground and sniff out good (or shitty) young bands that truly need the underground press' support. Let Rolling Stone and Spin duke it out to find out who'll get the exclusive story on what kind of underpants Offspring wears. I can just see it now: December issue of Details: The Offspring on Male Masturbation - How Much Is Too Much? A Details Exclusive written by Henry Rollins. Is Rollins still cool? I think so. A little overexposed, and I'm not that into his new shit (as compared to Hot Animal Machine, or better yet, the S.O.A. stuff), but Henry is still Henry. He's just a little older and is reaching out to a new audience. Anyone that would look for a piece on Rollins in this magazine is a certified, Grade A jackass. A bona-fide dolt/dupe/lawn jockey. He is not part of the underground anymore. His music does not breathe and bleed and sweat and palpitate and make you scared or happy or want to rip your thumb off or want to fuck. All truly great music has that kind of vitality: from Ravel to Tito Puente to James Brown to Miles Davis to The Who to Hank Sr. to The Jesus Lizard to old DOA. They have all put out music at one time or another in their career (as Rollins once did) that will melt your heart or turn you into a fire-breathing maniac or just plain fuckin' MOVE you. This is the true point of this article.

Great Rock n' Roll (or for the purposes of this magazine, Punk Rock) will move you. In the case of Punk, most of it makes you either laugh or want to break antennas off of people's cars and beat up shop owners. I think that that is what Punk's place is in the musical milieu (pardon my fuckin' FRENCH). It is not there to make you feel lovey-dovey: check out "I Only Have Eyes For You" by The Flamingos or "Only You" by The Platters, or "Blueberry Hill" by Fats Domino. It is not there to make you feel melancholic or reflective: try The first Gipsy Kings album (after track 1) or Chet Baker's vocal albums, or The Who's Quadrophenia. No, Punk is mostly ass-whipping good time music, or "I'm so pissed I'm gonna punch you in the cunt" music. Dead Kennedys - Fresh Fruit for Rotting Vegetables. Fear - The Record. Adolescents - Adolescents. Circle Jerks - Group Sex. Agent Orange - Living In Darkness. Zero Boys. Early Toxic Reasons. GBH - City Babies & prior. TSOL. The Big Boys. The first MDC album. Minor Threat. Early Meatmen. The late, great and largely unreleased recordings of Los Olvidados. X - Los Angeles. The Wierdos. Avengers. Peter & The Test Tube Babies "Banned From The Pubs". Code of Honor's split LP with Sick Pleasure. Evan Johns & the H-Bombs on AT. Or newer shit like Snair's "Stay Home" album, or the Supersuckers, or New Bomb Turks, or The fuckin' Mummies or the Didjits. On the more progressive (but still aggressive) side Don Caballero and of course the 'Lizard, both on Touch & Go. And there are so many more that I've heard are great or haven't had time to check out, or am too lazy to have been listening hard enough to find out about... which is the most important fuckin' purpose of this magazine! To inform you of the best bands around that you may have missed out on so far. NOT the ones that are as subtle as a semi truck (with a big MTV logo painted on the side) being driven up your rectal tract with NO LUBE!

So there. FUCK you. Fuck you. Pig.



So I've got a few Fastbacks (or I guess I should say FASTBACKS) albums on cassette, taped for me by Joe Vindictive, friend and neighbor (and fellow conspirator in the Coalition To Usurp The Chicago Punk Scene Through Perversion And Corruption of the Minds Of Its Youth. We have an office here on the second floor and spend every waking moment plotting the overthrow of the current Board Of Directors of Punk Rock, Inc. - Chicago Division. We employ scare tactics picked up from the local unions, flow charts and graphs and a rather sophisticated letter-writing/canvassing system. We are a terrible and menacing threat. Woe to those who incur our wrath. Why? your feeble mind is undoubtedly asking. Because we really, believe it or not, have

nothing better to do). But having any album on cassette isn't really owning it. So I call up the Dummyroom and request home delivery of all Fastbacks (I mean FASTBACKS) material in stock, pronto. This is not as difficult as it sounds as the proprietress lives in the same building as I and is more than happy to conduct a late night financial transaction in the hallway, which is another way of saying that since she's gonna pass by my front door anyway, she might as well dump some records off. A sale, as they say, is a sale.

Two of the records aren't records. They're CD's. The first one I open is entitled, "...and his Orchestra." On the insert, people who buy CDs are vilified, humiliated, verbally tarred and feathered. I laugh. They deserve it, the cretins. Wait! I am them! Cretinous Stupidius! No no no no no! This can't be. I breathe deeply for a few moments. I am no CD buying cretin. I've been to five different local record stores looking for Fastbacks (yeah, yeah, I know, FASTBACKS) albums on vinyl and have had no luck. I had no choice. I HAD to buy the CDs and subject myself to the band's rancor for doing so. Now seeing as I've mentioned the Fastbacks (FASTBACKS, FASTBACKS, FASTBACKS!) ten times already and I'm not even halfway through my spiel, I would think that if I should send this column to the band accompanied with a kind fan letter salaaming them to death, they would be decent enough to send me vinyl versions of "...and his Orchestra" and "Very, Very, Powerful Motor." We will see.

If I own a CD, I don't feel like I really own the album, the REAL album. I must own the record. Especially if the band is the FASTBACKS (there, I got it right!). First of all, this shit was made to be on vinyl. A good percentage of it was recorded on four track, or if the band splurged, eight track. But wait, before I begin discussing aesthetics, it's my duty to tell you all about how I came across the FASTBACKS lest you think I'm passing myself off as a totally with-it hipster who has been following their career since they began (which was right around the time I was playing in my first All-Star game for the Prospect Heights Little League). The truth is, few people knew who the fuck the FASTBACKS were until fairly recently, undoubtedly due in part to Sub-Pop signing them (which may or may not have had something to due with loads of crummy Sub-Pop bands telling their bosses how cool the FASTBACKS were whilst ignoring all inspirational possibilities such admiration would logically dictate and instead playing silly hippie music for the disturbed and restless youth of this nation). I myself discovered the FASTBACKS on a local college station which I listen to in the car sometimes if I'm feeling particularly masochistic. For once, the heretics were playing decent music, song after song, hook after hook. I parked the car, bolted up the stairs, called up the station and demanded to know what outstanding band this was that had merited an interruption of their daily schedule of musical pablum.

"It's the *Fastbacks*," (this DJ doesn't read MRR and is not familiar with our capitalization rules) the moron sneered, temporarily making me feel like just about the lamest, most outta touch with reality dingbat on the face of the earth. I slammed down the phone without responding to the snob and swore out a warrant for any and all Fastbacks (FASTBACKS, damnit!) records. That was two years ago. I move slow. Joe Vindictive made me some tapes about a year after my unpleasant brush with the fungus that masquerades as a DJ over at the college. But I got a new band going just this week and decided that the Fastbacks (ahhh, forget it) were required listening for all band members. Hence, I handed over my Maxell copies of three Fastbacks (insert capitals here) albums to my bass player and went through the process already described to get my very own copies.

BUT... I was going to tell you why the Fastbacks (ahem) are so fucking good, because for once, I have a current favorite band that does not defy analyzation or explanation.

First of all, they don't give a fuck. If they gave a fuck, they wouldn't record on four track Teacs in their guitarist's basement. Ok, their later stuff was actually recorded in real studios, but even on that stuff, the production is amateurish at best. That's good. Second, they don't bludgeon you with astounding lyrical insights; the metaphors that ARE there are simplistic as hell which means that even illiterate morons can sing along without feeling totally stupid. Which brings me to Number Three - you can sing along to all that stuff without a lyric sheet. The lyrics are predictable. THAT IS GOOD. Allow me to repeat. THAT IS GOOD. The REASON it's good is because the lyrics are the type that great songwriters from Buddy to Dion to Joey and Dee Dee have always written; I.E. they are universal themes that any chump can relate to. Fourthly, every Fastbacks record (umm... sorry, in my pathetic case I should say CD) is brimming over with brilliantly orginal hooks. Melodies and harmonies, you see. Number Five, and most important of all, is that this band is FUN. Like when you listen to 'em, you end up playing air guitar in front of the window while the pot dealer hanging around at the corner across the street looks at ya like you're crazy (uh, well, y'know, if ya happen to live near a pot dealer and you have a big picture window by your stereo and all, not that *I* do). The FASTBACKS (back to form, thank you very much) are pure fun, not contrived, not easily marketable, not pre-fabbed, Lincoln-logged fun. The FASTBACKS (two in a row!) have no appeal to the baggy pants-wearing, baseball-cap-sporting, backpack-toting crowd whatsoever. That is good.

It's good not only because it's fun (and before I finish this section I must urge you to buy any and all Fastbacks [or FASTBACKS] albums immediately, even if ya can't find 'em on vinyl) but because it provides a smooth segue into the next part of this column, most of which is in quotes because it comes from a letter I wrote to a fellow columnist (which also means you should ignore any references that don't immediately make any sense to you). I quote from myself:

..."I didn't spot ya at the Queers/ Sloppy Seconds Oak show, but then again, I spent most of my time hanging out in what passes for the backstage area heckling the Trash Brats and Vindictives. The Trash Brats, if you're unfamiliar with them, are a Motor City quartet along the lines of some of the raunchier Whiskey-A-Go-Go bands like Hanoi Rocks and Faster Pussycat. They're good at what they do but what they do oughtn't be at a punk gig. And here's the thing (feel free to slap the 'old fart pining for the good old days' tag on me): NOT ONE FUCKING PERSON BOOED! I swear to god, five or six years ago that band woulda gotten booed off the stage at any punk club. Instead, all the little shitheels with their fucking baggy pants and their goddamn backpacks (what possible reason would you need a goddamn backpack at a show for? The only reason I can think up is for carrying loads of damp Twinkies to whip at shitty opening bands like the Trash Brats) actually clapped politely after each song, even though they obviously were not the slightest bit interested in the updated NY Dolls schtick. The Vindictives took the stage second and proceeded to play for approximately 65 minutes. Because they ran long, the Queers (which was the band everybody REALLY REALLY wanted to see [the Vindictives' substantial local popularity notwithstanding]) ended up playing between fifteen and twenty minutes, depending on whose watch

you're trusting. Aesthetically (I've used that word twice in one column, do I get a blue ribbon?), I much prefer a 20 minute set to a 65 minute set, however, in his infinite wisdom, Joe King had worked out a perfectly timed 27 minute set which is precisely how long a punk band should play anyway. But all of this is what we amateur lawyers call a moot point because instead of having to swallow a Xanax to soothe the onset of one of my inevitable large-crowd-induced panic attacks, I found myself falling asleep. I walked around the club for a while and ran into not one interesting person (save for a faggoty looking fellow with a huge mohawk, much too much mascara and a pink tutu - but when I started gazing lovingly at his just-wrapped-the-porn-shoot dressed lady friend, she gave me a look like I was about to rape her. In fact, not to get too paranthetical, but out of the five females I saw who were dressed like extras in the latest Bruce Seven flick, all but one gave me a frightened, offended look when I eyeballed them. Don't get me wrong now - it ain't like I was visually raping them or drooling or going 'heh heh heh' or ripping open my raincoat or anything, just looking. And looking is what such dress encourages, right? Or not? I wouldn't know how to dress sexy if I had to, but say I waltzed down to the Queers gig sporting nothing but a smile and a jockstrap. I know it's not a pretty mental picture, but bear with me. You see, if I were to do such a thing [which, not too coincidentally, is a recurring nightmare theme of mine], I would be kinda offended if people didn't look. Maybe I just don't understand women. Maybe they're making a social statement by dressing in such a way that various patches of their bare asses can be seen clearly from twenty feet away in a crowded, smoky club. Perhaps they're simply trying to give the finger to mainstream America by walking around with their boobs encased in tight black leather eight sizes too small. Maybe they are living out their fantasies of copying the phone-sex-dominatrix-ad look and bald headed, uni-browed, slouching gumps [by the way, I'm convinced that the makers of the major motion picture 'Forrest Gump' read one of my previous columns and stole that word from me] like myself are simply not part of the picture. Regardless, you can call me old fashioned, but I say if it's showing, I'm looking).

"So the fellow in the tutu did look pretty interesting, but I'm not too good at just walking up to people and striking up a conversation. What am I gonna say? 'That's a fine tutu, young man! Exactly where did you find that shade of pink?' But my point is that he looked like a goddamn freak, like he just stepped off the set of a John Waters flick (circa 1974 of course). NOW, compare this brave young man (brave because he had to have either taken public transportation or parked at least a block away and walked to the club in a neighborhood where ICE-T is about as radical as it gets. In fact, as he and his friends were entering the club, a city bus pulled up next to the front door and a gaggle of horrified hip hop teenage girls were staring literally bugeyed at the sight of him...) to the carbon copy clones of the '90s and you tell me, who appears to be more interesting?

"I know that pierced faces and tattoos and funky hair is passé these days - you see that shit all over MTV. But to date, I have yet to see a guy with a three foot mohawk, two pounds of makeup and a pink tutu making the Buzz Bin. I appreciate your validation of my use of the word 'PUNK' in the title of my compilation, so you can probably understand what I mean. It isn't so much that we need more freaky looking people, it's just that anybody with the balls to dress like that is bound to be a more intelligent, creative, witty and ultimately more interesting person than the other people (who quite frankly, look like they just stepped out of a Pepsi commercial). In other words, what makes punk PUNK (in terms of a social group rather than a music form) is the ability of its participants to drop the same old before it becomes swallowed and made wholesome by the corporate structure (christ, I'm sounding like a goddamn anarchist now) and to create something new that is unacceptable, un-wholesome and likely to cause them to get screamed at, laughed at and maybe even beaten up when they walk down the street. Punks should have enough creativity and wit to be able to move from one thing to the next at the first sign of mass acceptance in order to keep a collective identity.

"It isn't just the way of dressing, obviously. It goes for things like not booing an obviously inappropriate opening band as well. The Trash Brats *are* very good at what they do, but they themselves were talking after the set about how much more fun it used to be in the old days when they got heckled and booed. AND, I saw a total of one homemade t-shirt and not a single fanzine person hanging around interviewing people or selling their wares or whatever. Maybe I just didn't look hard enough, I dunno. And Chicago's never been much of a fanzine town anyway. But out east, in towns like Philadelphia, there seems to be a certain creative energy, an underlying feeling of SOMETHING'S-GONNA-HAPPEN-TONIGHT that is sadly lacking in much of the rest of the country. It's impossible to put a finger on it and give a perfect example but I think it's safe to say that the kids who go to gigs dressed exactly like the hip hop kids who hang out across the street from me aren't likely to be the type of characters who really give the punk scene its vitality and excitement.

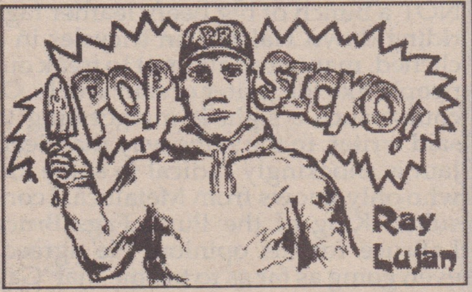
The latest issue of a local fanzine which will remain nameless under the philosophy that any press is good press, spends a great deal of ink bashing yours truly. Most of it is petty, jealous crap of the type I've seen for years, but one thing in particular got my attention. The writer discusses the gay parade recently held in our fair city and laments the fact that the punk scene doesn't have the excitement, surprise and fun of the gay scene (I'm not quoting exactly. That's okay, because the writer wildly misquoted me in the same article...). He goes on to describe how boring, say, a Screeching Weasel show is in comparison. To a certain degree, he's right (seeing as how at the end of our tenure we were attracting our own share of boring people, people that sorta look like the writer of that article...). Yet, at the last five shows we did, I saw a guy with a Satanic star on his back standing nude in front of the stage with a ribbon tied around his dick for the whole set. I saw a kid with a mohawk actually jacking off two feet in front of my bass player (even though the poor sap never got an erection, it gave old Vapid nightmares for weeks). And though there were few of them, the pink tutu-type punks did indeed show up and flaunt their stuff. Most importantly, when that kind of stuff occurred, it was generally spontaneous. It WAS NOT a bunch of big beefy leather fags riding down Halsted on tricycles in a cliched, mannered attempt to freak out people like the writer of said article. Of course such a sight is invigorating to said writer, in the same way that Pearl Jam is shockingly radical to some kid who only knows from Metallica. I consulted King of the Punk Fags Bruce LaBruce for his opinion. He agreed, even going as far as to tell me that 'Gay is out. It's cooler now to be a closet fag.' Always on the cutting edge, is Bruce. He's seen all the gay parade schtick for years and so, is not impressed. They haven't done anything new. And besides all that, comparing a gay parade to the punk scene is just another twist on the bullshit we've heard for years (OH, THE HIP-HOP SCENE IS SO

MUCH MORE RADICAL THAN THE PUNK SCENE, blah, blah fucking blah). The punk scene is independent of any other music or cultural scene and thus, comparisons are pointless. I don't compare the Muffs to Mozart and I don't compare punks to mainstream fags. The only problem with the punk scene is that stupidity and loud-mouthness has taken the place of genuinely creative subversion. LIKE: Jello Biafra dealing with a heckler by shoving the mike in his face and instructing him to say something interesting. How do bands deal with hecklers now? Ignore them and try not to cry, or else hurl out a limp zinger they picked up from watching the Comedy Channel.

"Ok, I'm starting to sound like a goddamn radical now and this is starting to sound more like a column than a letter. In fact, since I'm out of ideas for columns, I believe I will submit this letter to Mr. Y as my next column. Two for the price of one. Actually, I just reread the sermon and realize now that it will make a terrible column. Maybe I'll send it anyway..."

What I forgot to mention in my letter is that I got so bored that I left before the Queers (QUEERS) and Sloppy Seconds (SLOPPY SECONDS) played. It was just too boring.

So, what have we learned? Punk is more fun with bands like the FASTBACKS around, punk is more fun when people make their own t-shirts and show a little individuality and creativity, and writing a column is easier when almost half of it is a direct quote from a letter you wrote two weeks ago. Profit from these lessons. Oh, yeah, that last sentence woulda made a good ending, but I must tell you to stop writing me about being in my new band. The position is filled. Yeah, the other ending was better.



Welcome to yet another column on the general subject of pop rock. The music genre, not the candy that will explode in your gut if you swallow the packet whole. You heard about that kid too? Poor guy... and people feel sorry for O.J..

First up is San Francisco's great CORDUROY and their CD EP "Lisp" on Broken Rekids (P.O. Box 460402, San Francisco, CA 94146-0402). A great CD with three tracks not on the similar 45. The tune that rules on this baby is "Jan Michael Vincent" with it's great Helmet meets Sonny and Cher feel. Really. The rest is great raspy early Soul Asylum-ish stuff with a Swell Maps cover thrown in. The SLEEPYHEAD "Starduster" CD on Homestead Records (c/o Dutch East India, P.O. Box 800, Rockville Centre, NY 11571-0800 is a solid second LP from these folk in the tuneful indie pop vein. Somewhere inbetween Velocity Girl and later Mega City Four. Wimpy guy vocals over sparse and sometimes uptempo instrumentation. Better than most in the "indie pop" vein because of the songwriting over style feel. Strange Fruit (c/o Dutch East India) has released Peel sessions CDs by two of my favorite bands. MEGA CITY FOUR, the kings of whiney punk pop, have a couple of great unreleased tunes on their CD. Also out is a WEDDING PRESENT "Peel Sessions" CD. These guys are the kings of bitter, obsessive pop. What could be more enjoyable on a beautiful summer night? Uh ya, anyways. The forefathers of jangly indie pop with power and emotion.

The RESOLVE "Gun For Christmas" 45 on Born and Over Records (Astor Station, Box 468, Boston, MA 02123-0468) has a great A-side that reminds of the Pixies "Gouge Away". Cool heavy bass and chunky guitar. A must for my next car compilation tape. The EXECUTIONERS "1493 Steps To My House" EP on Last Minute Records (c/o Empty, P.O. Box 12034, Seattle, WA 98102) is a new group with the gal from Kill Sybil singing (spin-off or break up?, dunno). Very Kill Sybil-esque with a more folky feel at times. Since I love (or loved, dunno) Kill Sybil, I was bound to like this. The HORSE "Long Gone" 45 on Lame Records (P.O. Box 80141, Rochester, MI 48308) has a good pop-emo-punk feel in the Dag Nasty/Samiam vein with a cool riff heavy A-side. The SHUTDOWN "Sheltered Homes" EP on Potential Ashtray Records (110 Oxford Rd., High Wycombe, Bucks, HP11 2DN, England) is decent UK pop punk in the Senseless Things/Snuff vein. Melodic, powerful stuff.

The CARA DE NADA "Out of Shape" EP (3901 26th St., San Francisco, CA 94131) is strong ringing open chord punk pop in the HUSKER DU/SOUL ASYLYM vein. Great tunes. But I must say, the singer here screams he's "fucking out of shape", but I've seen these guys and they couldn't hold a candle to my band the Parasites in a cannonball contest at the local swimming pool. Challenge? Perhaps.

The DAISIES "Aeroplane Day" CD EP on Small Records (11 Western Rd., Grandpont, Oxford, 0X1 4LF, ENGLAND) has a couple of great noise pop tunes in the Swervedriver vein. Rockin' tight pop tunes with cool feedback guitar. Another good release for you swirly types (note: swirly, not surely) is the WADE CD on Spirit (P.O. Box 170195, San Francisco, CA 94117). Good ethereal drone swirl kinda stuff with cool dissonant electric violin. Strong female vocals in a UK sounding way. Downright pretty at times.

But worry not you surely types, the RANCID "Let's Go" double 10" on Epitaph (6201 Sunset Ste. 111, Hollywood, CA 90028) has been wearing me out because I have to keep getting up to flip it's four sides over. But this mofo is well worth the effort. Tuneful to the max, guitars with bite, and a singer who sounds like he took voice lessons from Joe Strummer. A more varied LP than their first. Rock-N-Roll! The FLAKE "Mieke" EP on Resin Records (2300 B Central SE # 198, Albuquerque, NM 87106) is good indie pop/punk pop stuff with a sound somewhere inbetween the Wedding Present and Jawbreaker. The CUCKOOLAND "Winter" 45 on Damaged Goods (P.O. Box 671, London E17, England) is a kinda slick bubblegum punky pop thing. This sounds like early Kirsty MacColl singing for Voice of the Beehive. This has a great Phil Spector-ish 60's quality to it. Awesome gal singer with great pop harmonies.

The MULER "Share An Apple" 45 on Gamma Ray (P.O. Box 1198, Webster, NY 14580) is a cool kinda sloppy pop record that falls somewhere inbetween Small Factory and the poppier Superchunk stuff. The JUNED "So White" 45on Up Records (1919 1/2 2nd Ave, 3rd Floor, Seattle, WA 98101) is decent gal group dissonant stuff like the previously mentioned Kill Sybil with some noisy rave ups a la UK noise pop stuff. The CAT POWER "Headlights" 45 on The Maiking Of Americans (P.O. Box 490, Cooper Station, NY, NY 10276) is good primal amateur-ish stuff that sounds like Nico being backed by an early K records band. You know, the kind without a bass player. The Young Marble Giants in a bad mood come to mind too.

The last record is the DIESEL BOY/JOSH'S BIKE split 45 on Standard Recordings (320 W. 3rd St. Suite 127, Santa Rosa, CA 95401). Two similar sounding bands in the pure pop/ punk pop vein a la Vacant Lot or a less produced Green Day.

So that'll do it for this month. See ya.

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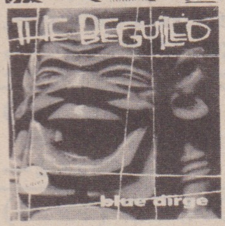

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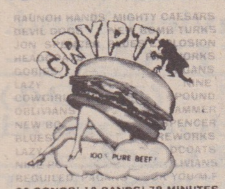

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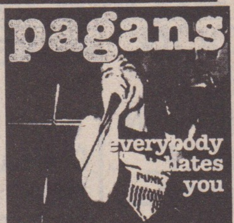

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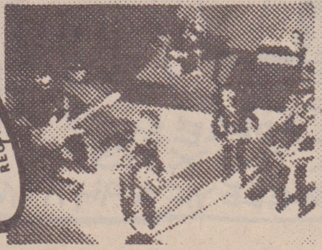

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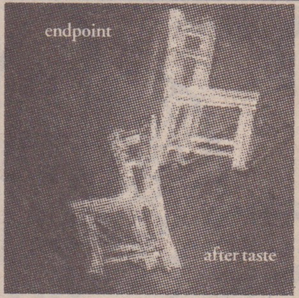

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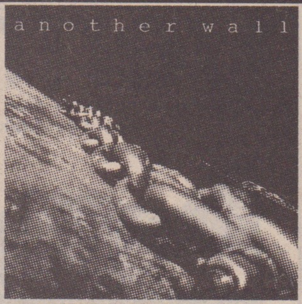

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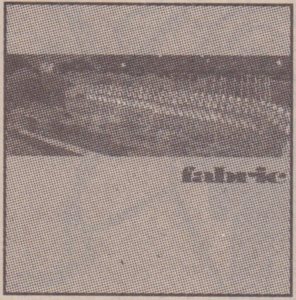

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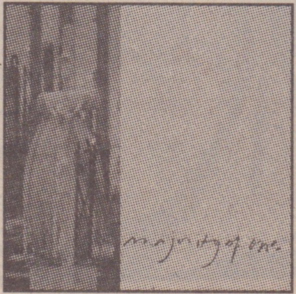
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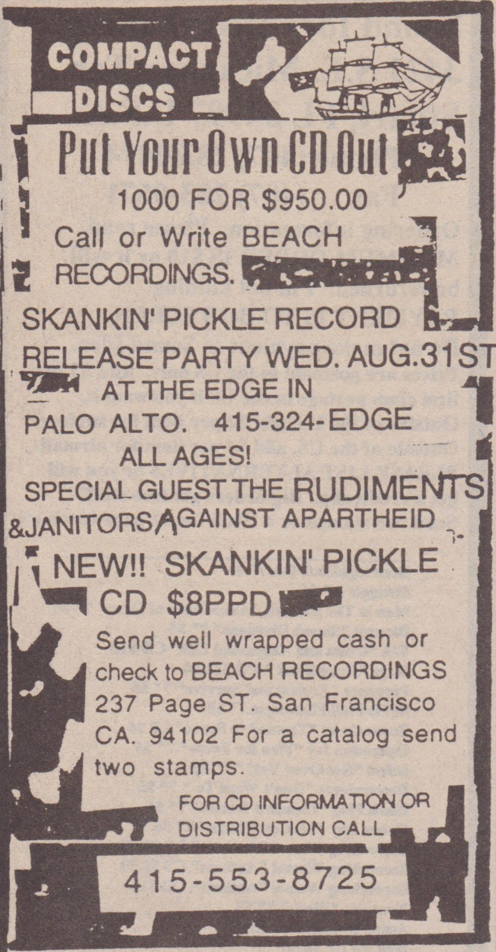
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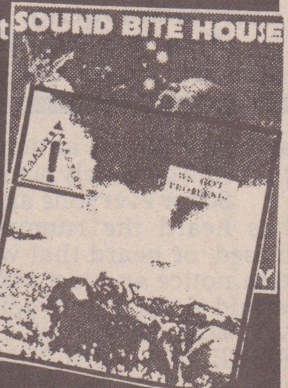

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MRR NEWS

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ABC NO RIO fights on!

by Chris Boarts

Last month (May 1994) the City of New York issued ABC NO RIO a termination of lease notice. Since that time, we have been fighting to keep the space and to rally support for ABC NO RIO. For those of you who are not familiar with ABC NO RIO, or for those who have heard of it, but don't really know what it is, ABC NO RIO is a collectively run art gallery community center in New York City's Lower East Side which has existed since the late 70s as an alternative gallery space. For the past 5 years a collective group of people have been having weekly volunteer run, all ages punk and hardcore shows on Saturday afternoons.

During the long existence of the ABC NO RIO space there have been many conflicts with the city. ABC NO RIO is a city owned building, which means that they are our "landlord" and are supposed to provide certain things (like heat) and maintain the building, which is something that is generally not done by them. There has been an unsettled lawsuit with the city now for several years. Last year the artist collective dissolved, leaving only the punk contingent left to continue to keep ABC NO RIO alive. We have continued to keep the art gallery open, in addition to weekly discussion/forum and video nights and the weekly Saturday matinees and we hope to continue to keep expanding to have more energy put into more events.

Last month (May) we did not know where we stood with the city. Honestly, we really still don't, since every city official seems to have a different story. However, we have a lot of supporters and a lot of people who really do not want to see ABC NO RIO close, both in the art community as well as the punk community. At this point in time (June 15) we have not been issued an actual eviction notice, nor have we been given an legitimate reasons for a violation of our lease. We are continuing to try to negotiate and come to an agreement with the city on terms which we can both find agreeable. We do not anticipate any eviction. And definitely not without a fight.

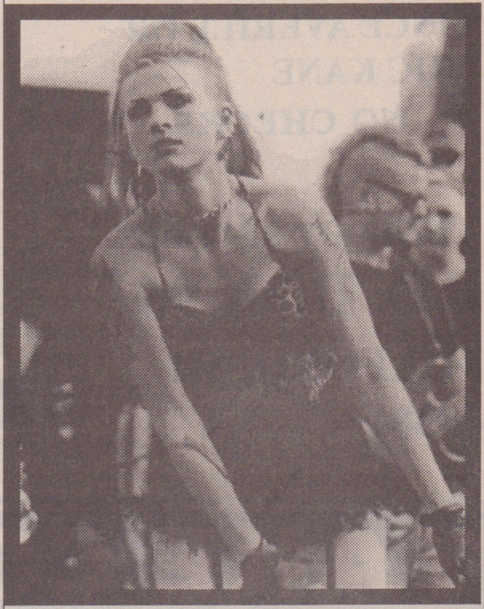
So for everyone and anyone who has heard the rumors that ABC is closed, or heard that we got an eviction notice and just assumed that we would close, it's not going to happen. WE WILL CONTINUE TO HAVE OUR REGULARLY SCHEDULED EVENTS - that includes the Wednesday night forums, and the Saturday afternoon hardcore punk matinees, as well as operation of the gallery.

If you are interested in more information on ABC NO RIO in general, or on our current situation, write us at 156 Rivington St., New York, NY 10002 or call (212) 254-3697. If anyone is interested in booking a show, please call (212) 254-3697 on Wednesdays from 6-8 or Fridays from 5-7 (EST). We are planning a second Punk Art Show for the gallery for September, if you are interested in submitting work, please write for more details. We are continuing to rally support for ABC NO RIO (should any future problems arise, we want to be ready!!) Anyone who is interested in helping to circulate petitions, please do so, and send them to us at ABC NO RIO! Thanks for your time, and for the space.

JUDGE FINALLY THROWS OUT BULLSHIT CHARGES AGAINST MARIAN ANDERSON OF INSAINTS

It's been a year and a quarter since Marian Anderson was arrested for lewd behavior resulting from an Insaints performance at 924 Gilman Street. After a call to police from ex-Dead Kennedy Carlo because he felt his "heterosexual rights were being offended", the Alameda Co. District Attorney pressed charges which resulted in at least a dozen hearings over this time period.

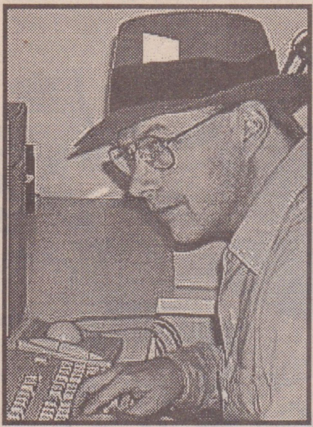
Marian was being represented for free by two very cool lawyers: George Walker, a renowned civil rights attorney, and Ann Brick of the ACLU. They outmaneuvered the D.A., and eventually got the ruling they sought.



Local politics may also have had a hand in why it took the judge so long to make her ruling. It wasn't until after the presiding judge (attacked for being too liberal) trounced a conservative D.A. in the recent election for her job that she dismissed the charges. It is possible, but not likely, that the D.A. could appeal the ruling.

The victory in this free speech case should make it much more difficult for local police to attempt such intrusions into the punk scene again.

One of the bright spots to this whole affair was the group of young punks that seemed to show up to support Marian at every hearing, which is especially surprising considering that they took place at 9AM most of the time. Marian would like to thank all of those people and everybody that wrote her in support.



LEFTY HOOLIGAN

As I write this month's column, it looks like a couple of thousand young Americans, mostly male and in uniform, are about to take a Caribbean vacation. It's a working vacation mind you, and they won't have much choice about taking it. Their vacation spot? Why beautiful, tropical Haiti of course. After militarily occupying Haiti, then propping up its long line of brutal, dictatorial regimes including, initially, the current one, the US government has suddenly gotten oh-so-moral about protecting the Haitian people from terror and rape. A word of advice to all of you about to involuntarily travel to that sunny island; remember, your guns can "accidentally" take out your idiot commanding officers as easily as they can kill Haitian citizens. And, in the heat of battle, who's to know?

...ALL THE NEWS THAT FITS...

CONGRESSIONAL QUALIFICATIONS... Ollie North, who recently won Virginia's Republican party primary for the Senate, apparently knew about the large amounts of cocaine that were being smuggled into the US by mercenary pilots he had hired to aid those murderous, anti-Sandanista Nicaraguan "freedom fighters," the 6-17 *SF Chronicle* reveals. Former DEA supervisory agent Castillo said he informed the US ambassador to El Salvador as well as then VP Bush about the drug smuggling in 1986. The cocaine went via Ilopango to Florida, Texas and California, according to Castillo, who also claims that his superiors in the DEA suppressed his reports. Voters of Virginia, just say no...

TARNISH ON THE SHINING PATH... The 6-19 *SF Examiner* provides an interesting report on how Abimael Guzman, once the leader of the Peruvian CP (also known as the Shining Path) until his capture in 1992, has suddenly become a peacemaker in jail, facing as he does life in prison. The Shining Path, which has criticized the Khmer Rouge for being "too liberal," has killed some 27,000 Peruvians, many of them other Leftists and progressives who don't subscribe to the Shining Path's bloody tactics. Guzman and other imprisoned members of the organization now preaching peace are called the "black faction," and they are being opposed by the "red faction," those of the Shining Path outside prison under the leadership of Oscar Ramirez who wants to rebuild the organization and stay on the offensive. Where's the honor among mass murderers?...

STRONG FENCES MAKE GOOD NEIGHBORS?... A fence built from metal sheets once used as a landing platform in a war. Double fences with reinforced concrete footings. Helicopters with spotlights and infrared telescopes. High powered stadium lights illuminating newly cleared land. Ground sensors first used during another war. Dozens of border guards and military patrols. Computerized fingerprint systems. Sound like some high tech police state out of a William Gibson novel? Not quite! It's a picture of the US/Mexican border, on the US side, in 1994, as reported in the 6-20 *Chronicle*. Houdini is supposed to have said "You invent a new lock; I'll find a way to pick it," and the rest of the article focuses on the undocumented workers who are finding new ways to circumvent these new border fortifications. Wait until the Zapatistas get to the border...

CLOSING THE BARN DOOR AFTER THE HORSE HAS RUN OFF... The 6-28 *Chronicle* reports that the CIA is warning about the potential for illegal trade in Soviet nuclear weapons and the "era of anarchic proliferation" it portends. As if the virtual doubling of nuclear powers with the Soviet Union's disintegration was chopped liver?...

A FINE EUROPEAN TRADITION... Soccer hooliganism (no relation) seems to be coming to the US, along with the World Cup. The 6-29 *Chronicle* reports that over 4,000 peopled gathered the day before in LA's downtown area after Mexico tied with Italy and placed in the Cup's second round of play. The fans pelted cops with rocks, bottles and eggs, ransacked a fireworks stand to toss them, lit, at the police, then looted a number of businesses in the Huntington Park business district. I can't wait for the sport of soccer to catch on in this country...

THE REAL OBSCENITY... The 7-6 *Chronicle* reports that the US military is debating whether the privately owned bookstore in the Pentagon should carry *Playboy* and *Penthouse*. Skittish about the issue of sexual harassment after Tailhook and other scandals, the Defense Department just doesn't get that war is the ultimate pornography...

A HIGH CALIBER EDUCATION... It seems that UC Berkeley is one of the few campuses to develop and deploy its own SWAT team, this according to the same issue of the *Chron*. A rejuvenated special weapons team that operated on the campus up until a decade ago, the SWAT team is also trained in crowd control techniques and dignitary protection, as well as blowing people away. UC Berkeley's radical history; the continuous confrontations over university fee hikes, research, investments, People's Park, etc.; and the university's heavy-handed dealings with the community probably have more to do with why a SWAT teams exists on campus than does protecting folks from "mentally disturbed individuals," as UC cop and SWAT team coordinator Sergeant Tejada implied. Look for Killing 101 in the next UC Berkeley course catalog...

MILLIONS OF DEAD LAWYERS? A GOOD START!... The International Association of Defense Counsel issued a report that implies that lawyers really are needed. The report, as described in the 7-8 *Chronicle*, said that if lawyers were all eliminated, they would eventually return. Sounds like a bad rash to me...

A RED LETTER DAY... July 12 was a day that no member of Congress or former member was in prison as the *Chronicle* of that date reported. Now, isn't that special. Not for long however, because Kentucky Rep Hubbard pleaded guilty to money laundering, among other charges, and will be sentenced July 26.

GET A HAIRCUT... Career officers in the Dutch army want the soldiers to get hair cuts, this according to the 7-14 *Chronicle*. Ponytails and beards, once a symbol for the democratization of the Dutch army, is looking more and more like a lack of discipline by the brass. The Netherlands is phasing out their military draft by 1998, and the upper ranks want to instill a little *esprit d' corps* into the all-volunteer force that is to replace the conscripted army. US army or Dutch army, the only good officer is a dead officer...

LAST BUT NOT LEAST, A REQUEST... This column's format, "All The News That Fits," is the bread and butter of my news analysis and political commentary. Occasionally, I go for the entree of an extended essay, as with my critique of Kaplan's "The Coming Anarchy," or my review of the foreign press in English. Dessert is definitely reader contributions to the news however, and I encourage people who've found interesting and thought-provoking news articles to submit them to me c/o MRR. I stick to the SF *Chronicle/Examiner* primarily because of the convenience. They're my local papers, and the Hearst paper chain tends to be staid, if not conservative, in its approach. I particularly like taking news items out of the respectable media and turning them on their heads. But if you have articles of interest from your own local paper, or from some paper you read regularly, send them on in. I'll credit you, and you'll be helping to liven up the MRR news section.

BONEHEAD ALERT!

Over Labor Day weekend, September3, 4 and 5, a group of neo-nazis from Northern California— the Aryan Revolutionary Front (that's right ARF, ARF, ARF!) and Metzger's WAR (White Aryan Resistance) gangs are sponsoring Aryan-Fest '94 in Southern California.

This three-day long bonehead bash (Let's bash em!) with white power bands from across the continent, as of what we know now will take place near Phelan, in San Bernadino County.

If you know any more information or can contact anti-fas (that's almost all of us) who will be in or around Southern Caliifornia on Labor Day, please contact the Love and Rage Federation Office (PO Box 3606, Oakland, CA 94609-0606, (510)540-0751, or lnrfeds@burn.ucsd.edu). Especially needed are people in San Bernadino County and Eastern LA county. Will report more when we get it. Bash their bash!

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OCTOBER
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United States all shows with Hickey (still need lots of help)
United States
Tue 18 Reno/NV, Wed 19 SLC?UT Thu 20 ? CO, Fri 21 Rapid City/SD, Sat 22nd Sioux Falls/SD, Sun 23rd Lawrence/KS, Mon 24 Dallas/TX, Tue 25 Austin/TX, Wed 26th Houston/TX, Thu 27 New Orleans/LA, Fri 28 Gulfport /MS, Sat 29th Pensacola/FL, Sun 30th Gainseville/FL, Mon 31st Tampa/FL
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It looks like Argentina and Brazil might be postponed until January. So after Puerto Rico we may need to book our way back home through the U.S. Any help is appreciated. Devon Morf/All You Can Eat, P.O. Box 312, Larkspur, CA 94977-0312 USA
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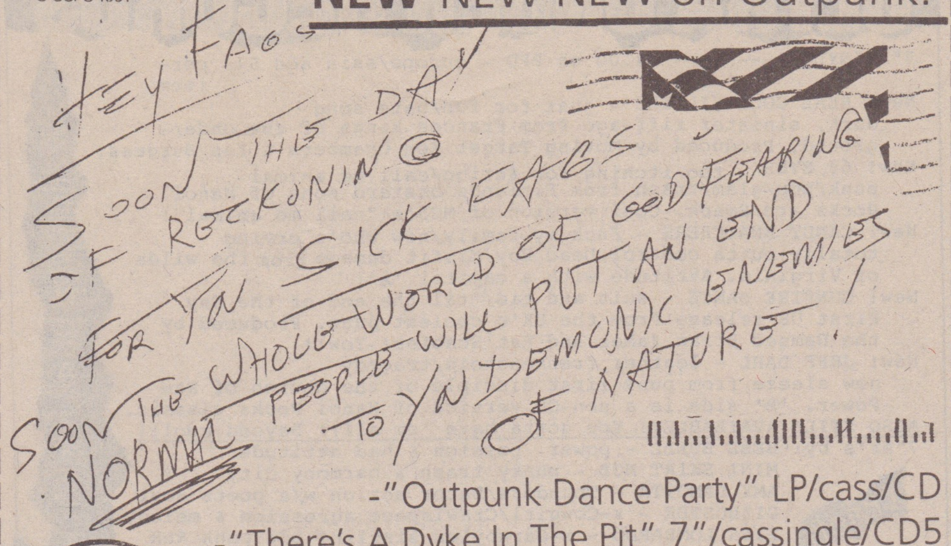

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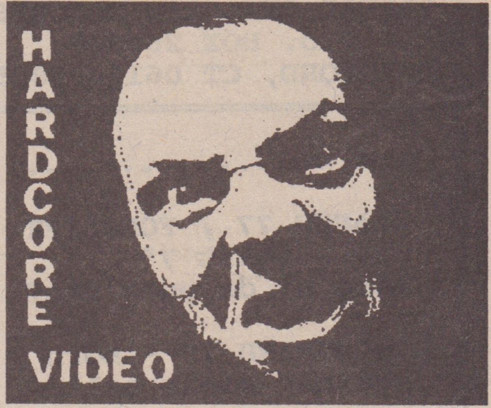

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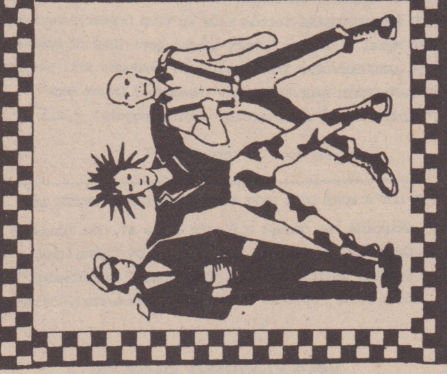

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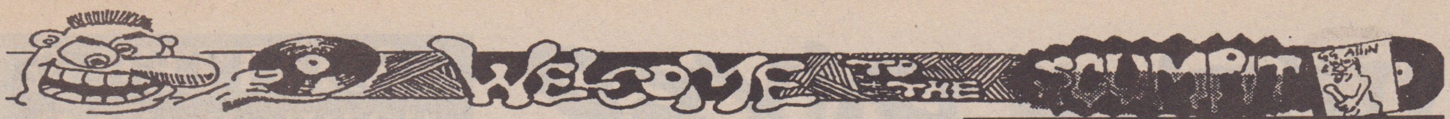


Hi, this'll be a scumpit about old and rare Belgian punk vinyl as at least a couple of Belgian records seem to appear on most want lists. I'll start with the oldest punk label in Belgium, Romantik Records. •ED 1 **Chainsaw** "See-saw" 7" 4 songs ("What Goes On," "Nuclear Apocalypse," "Kill In The Blanks," "Heroes Guts") '77; •ED 2 **Marie-France** 7" 2 songs ("Daisy," "Dereglee") '77; •ED 3-4 **X-pulsion/Streets** split 7" 3 songs ("Heaven Only Knows," "Schmucks Castration"/ "Police Control") '78; •ED 5 **Mad Virgins** 7" 2 songs ("I Am A Computer"/"F.... & Suck") '78.

The drummer in Chainsaw was the vocalist in Streets and also in **Contingent**, they released a 7" in '79 with 4 songs

•7" ("Police Control," "La Fille De Ma Concierge," "Violence," "Nuit Blanche").

The Kids were one of the most famous punk bands here in '77, their debut LP came out on Philips Records at the end of '77 and was untitled. After that one, they released the following records:

•7" "No Monarchy" '78 Fontana Records ("No Monarchy," "Rock Over Belgium," "The City Is Dead")

•LP "Naughty Kids" '78 Fontana Records

•7" "Dead Industry" '79 Fontana Records ("Dead Industry," "Through The Night")

•7" "Louie Louie" '79 Mercury Records (split 7" with Jo Lemaire & Flouze)

•LP "Living In The 20th Century" '79 Mercury Records from this LP on they got into more powerpop

•7" "So Cruel To Me" '79 Mercury Records ("So Cruel To Me," "Do You Wanna Know)

•7" "Dancing" '80 Mercury Records ("Dancing," "Innocent Girls")

• LP "If The Kids", their official live LP from '82

Hubble Bubble released two 7"s and two LPs.

•LP untitled '77

•LP "Faking" '78.

•7" "New Promotion"/"You'll Be The One" was another 2-song

•7" "Long Cigarette"/ "Diana Diana"

Plastic Bertrand once played in this band and it only got worse for him if you see what sort of television he's involved with now.

A band I know close to nothing about is **Raxola**. I only have their untitled LP from '78, out on Philips Records and this is the best Belgian punk record yet in my opinion. Someone told me they also released a 7" but I've never seen it.

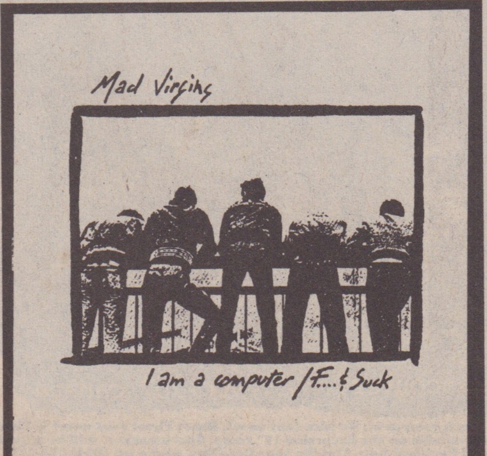
The rarest Belgian punk record is probably the compilation LP **"Punk Live, First Belgian Punk Contest, March '76"**. It came out on JWS Records, who also released the "Bloody Belgium" 12" by **P.I.G.Z.**, pressed on black and some on red wax, came with a plastic printed cover, also a super rare record. Back to the Belgian Punk Contest compilation; it has the following bands/songs: Side A: **P.I.G.Z.** "Stooges"; **Heavy Capuccino & The Flying**

Stukas "Everlasting Energy"; **Modern World** "Raw Skin"; **Les Tueurs De La Lune De Miel** "No Issue"; **Belgium** "Call Me Rider"; **Cell 609** "Chaos In Belgium". Side B: **Cell 609** "Om-ba-wey-o"; **Juice Heads** "Flemish Reggae"; **Trampolino** "Rock And Lol"; **Mad Virgins** "Up And Down; **The Razors** "It's High Time"; **P.I.G.Z.** "School".

And the winner was: **Cell 609**. Their prize: a record. It took some time, but then in '79 it finally got released, a 7" titled "Remember Cell 609" on Stuff Records, (but also with JWS printed on the label). two songs: "Factories"/"Re-pulsion." A great sing-along record, but needless to say that it's very hard to find a copy.

Another classic is "Belgium Ain't Fun No More"/"Working Man" by **Stagebeast**, released on a 7" in '78. Later on they became **Revenge 88**, who released two 7"s, the first one in '81 had two songs ("Alone"/"Neon Light"); the second 7" was sort of a new wave thing.

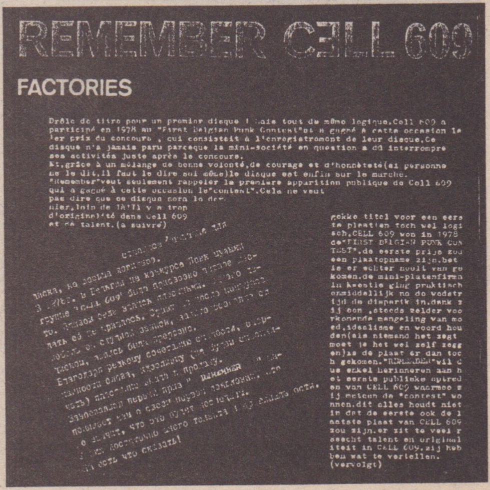
Spermicide made a 7" in '80, pressed in the UK on No Wonder Records. It came without a picture sleeve. 2 songs: "Femme Prothese"/"Belgique". They also had one song on the "No Big Business" compilation called "Otage", released in '81. It also has 2 songs by **The Underdogs** from Bruges: "Third World"/"Image, Bobo". They never made it to other vinyl, might be the first Belgian hardcore on wax I believe, very "Killed By Death" sort of thing.



The Onion Dolls made a 7" in '79 on Twinkle Records with 2 songs: "The Kids"/"Hot Love". Their singer once got into a fight with some people of North African origin in a cafe, so he went home for his gun and started shooting around back in the cafe. He was jailed where he hung himself. That's the story I heard from someone who knew them good, but who cares anyway. **The Pinchers** made a 7" in '81 with two songs: "Tonight"/"Rape Her", out on Color Records. My copy is a promo they sent to the national Belgian radio station, with a letter from the band asking very politely for airplay, I don't think they got any, however, as the person who received the 7" had a problem with the "Rape Her" song and as the singer had a towel in his mouth. It's hard to figure out what they meant.

Well, that's about it for early Belgian stuff, I probably forgot enough to fill another article. Belgium is a very small country, there's never been a real punk boom, so there were few bands and even fewer made it to vinyl, or got pressed in very small quantities and hardly sold anyway. So guess how rare most of them are. For info (IRC please) or trading records, write: Filip/ Annuntiatenstraat 92/ 8000 Brugge/ Belgium.

P.S. **Funeral Dress** has a song on a *Killed By Death*, but it was pressed in '88. It's number on the label is '1977', get the picture?



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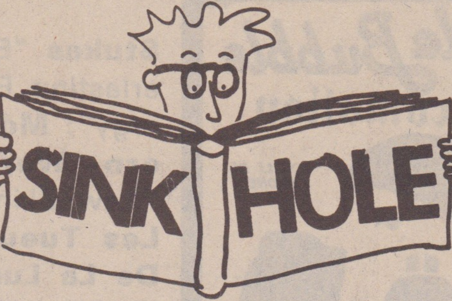

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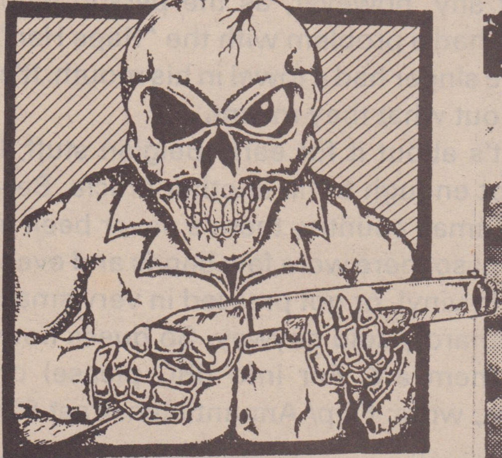

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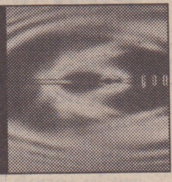

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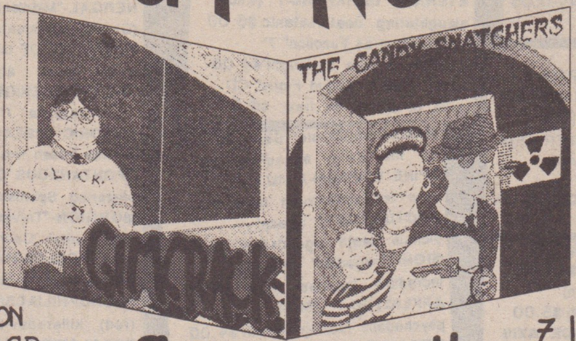

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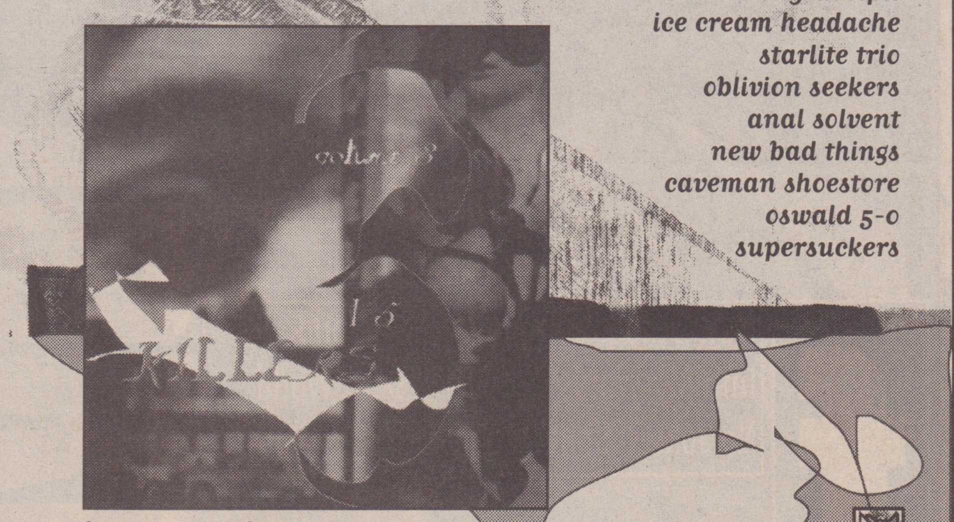

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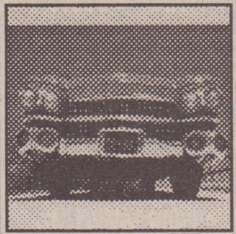

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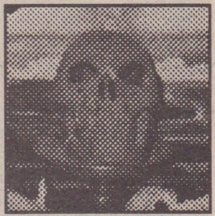

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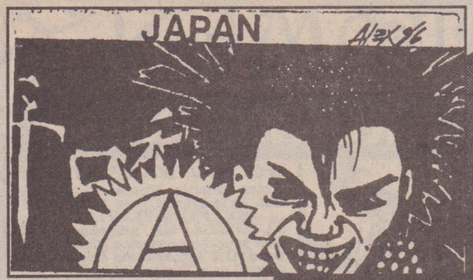


I just spent a great week hanging out with punks in Tokyo. While I was there, I read the MRR "All Japan" Issue, and realized that Devon did a fine job of covering the hardcore scene, but he missed the excellent Japanese garage punk scene. In the past, the Japanese scene in some genres has lagged behind the US by a couple of years. But I think the garage scene there is actually developing in parallel, at the same time as the US. Communication and cooperation between the US and Japanese garage scenes is excellent.

GRACE

Even with Devon's helpful list of Japanese phrases it would have been almost impossible for me to navigate Tokyo by myself. I want to send a big "thank you" to all the people who helped me while I was there.

I found that the garage scene in Tokyo is very friendly and supportive, and everyone seems to know everyone else. After the shows are over, people hang around for hours drinking and socializing.

I was lucky to see four great shows during the week I was there, and I caught several more Japanese bands on tour in the US at the end of May. Since I think that live shows are an important measure of a band, I am going to concentrate here on garage and pop-punk bands that I saw perform live. I hope I remembered all of them! At the end I will list some bands I've heard of, or have records by, but have not had a chance to see. Two of the shows I saw were a release party for ***Pop Goes The Weasel***, a CD compilation which just came out. The CD contains several of these bands, plus (inexplicably) some US bands.

Prices in Japan are shocking. It's partly because of capitalist games with the exchange rate which make your dollars (or francs or marks) less valuable. I found that everything costs roughly 2-3 times what I'm used to paying. CD's are $20-25, singles are $8-12. The easiest and cheapest food is bowls of noodles and soup with a piece of fish or shrimp on top. Like everybody else, I ate this several times a day, for about $4 a bowl. You can fill yourself up this way for under $10. Vegetarians can do fine here, but don't expect a lot of vegetables or fruits; they're really expensive.

I went to two clubs. **The Shelter Club** is in a basement near Shimo-Kitazawa station in west Tokyo. Admission price was 2500 yen, or about $25, for four or five local bands. This is considered reasonable; shows with foreign bands can be $30-50 and up! Draft beer is $5. The club is the size of a typical small one-room club in the US. It was packed with about 150 people. They also spill out into the street between bands, still holding their beers. I was told there are no laws against public drinking, or about the drinking age. The PA was better than any similar US club, and there was a nice high stage with good lights. Since most people in Tokyo don't have a vehicle to move band equipment (you take the subway everywhere), the club supplies amps (Marshall and Roland guitar, Ampeg SVT bass) and drums (Tama). Band members

FINK OF TEENGENERATE AND FRIENDS

just bring their guitars with them on the subway. This means that set changes are only 5 or 10 minutes between bands, since no equipment has to move!

The Red Cloth club (which does really have red cloth around the entrance) is on the second floor of a commercial building near Shinjuku station, a notorious bar and sleaze district also in west Tokyo. It's about half the size of Shelter. It boasts the lowest door charge in town, $10, for two bands and an excellent DJ. Draft beer is $6, and with the air conditioning broken on the hottest day of the year you can bet I was drinking a lot. The stage and PA are smaller than Shelter. As you leave a club, be prepared to run a gauntlet of people handing you flyers for their upcoming shows.

ALL OVER YOU have Alex (x-Green River) on drums. He's in Japan studying for a degree, and supporting himself by teaching English. He says you can, too. The band has a grungey sound, as you might expect.

BADGE 714 have a subdued girl singer and a great girl drummer. Their sound is a little on the commercial side of pop-punk.

THE EVIL HOODOO have a sixties garage sound, including keyboards, harmonica solos, and a Voxx wah-wah pedal. They are working on a single.

THE 5-6-7-8's play sixties covers and sixties-influenced originals. Are they bowling girls or stylish models? Nobody knows. Their latest single is "I Want to Walk Like Jayne Mansfield."

GRACE are an all-girl three-piece. They are working on a single. They sound like a mix of the Flatmates and Muffs.

THE GREAT MONGOOSE play double-turbocharged surf and sixties. They usually have a sax player, but he missed the show I saw. They recently released a single.

GUITAR WOLF are a cool, demented convergence of Link Wray and the Stooges. Are they serious? How can they see to play in those sunglasses? Nobody knows. Their live show is amazing.

JACKIE & THE CEDRICS play classic sixties surf. They are great for dancing the Swim. I finally figured out the joke: Cedric is the name of a kind of car in Japan! So it's like saying Jackie and the GTO's. They have a couple of singles.

NAILS OF HAWAIIAN have a Dinosaur Jr. post-punk sound.

THE PEBBLES are an all-girl four piece who play sixties girl-group and surf, including lots of covers. If you are concerned with musicianship, you'd better see the Cedrics instead! But they are lots of fun. They have a US single.

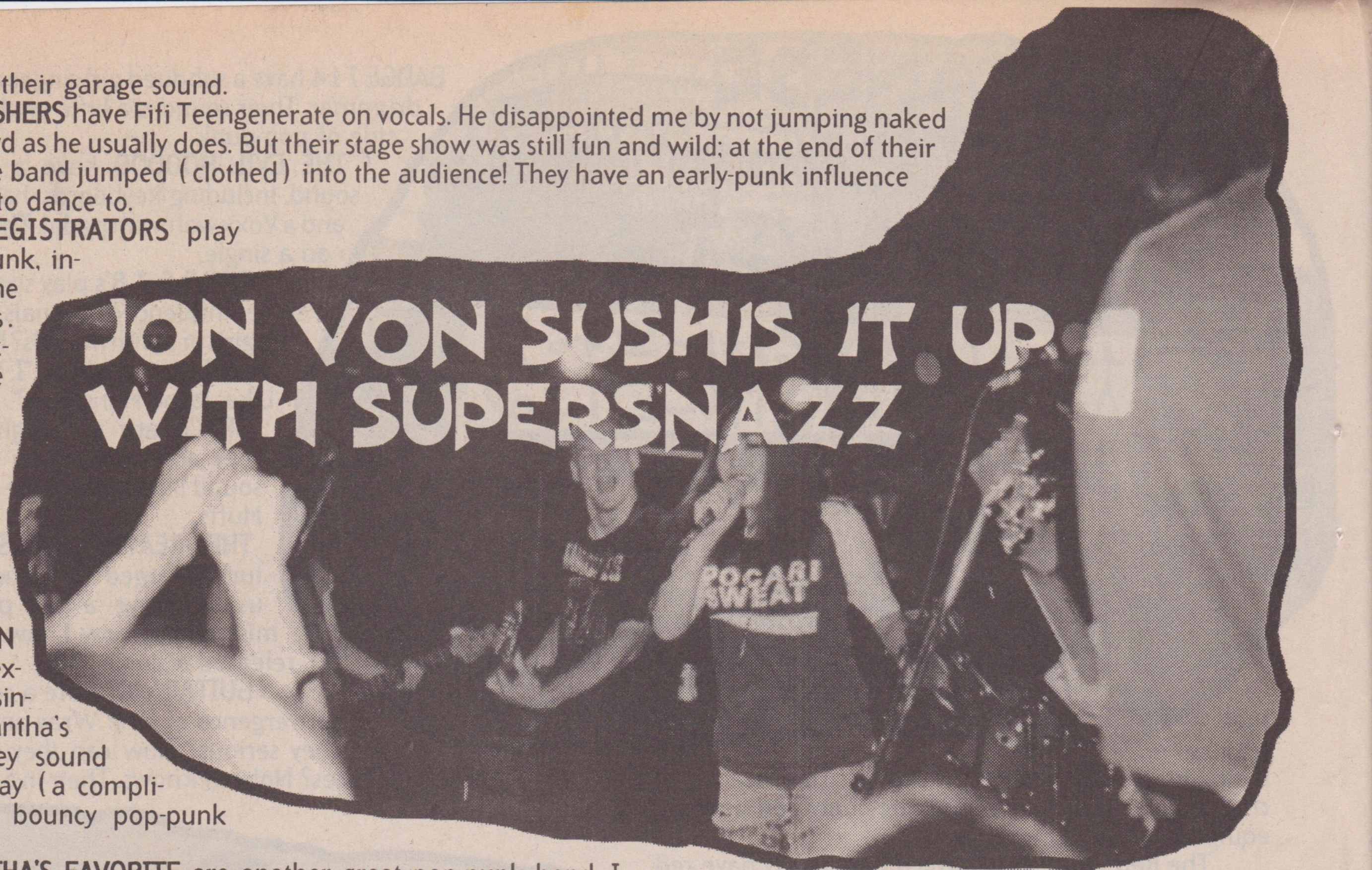
PSYCHAGOGO are from Kumamoto (West Japan). They have a

noisy side to their garage sound.

THE PUSHERS have Fifi Teengenerate on vocals. He disappointed me by not jumping naked into the crowd as he usually does. But their stage show was still fun and wild; at the end of their set the whole band jumped (clothed) into the audience! They have an early-punk influence and are fun to dance to.

THE REGISTRATORS play great pop punk, influenced by the Buzzcocks. Their amazingly nimble bass player reminded me of William Mysterious from the Rezillos! They have a great single.

RON RON CLOU has an excellent split single with Samantha's Favorite. They sound like Green Day (a compliment!) with bouncy pop-punk songs.



JON VON SUSHIS IT UP WITH SUPERSNAZZ

SAMANTHA'S FAVORITE are another great pop-punk band. I think they have a sound similar to Bum.

STARWAGON reminded me very much of Jawbreaker, with well-played, hummable post-punk.

SUPERSNAZZ are a great, loud, all-girl garage band. They are back in business after time off for training a new drummer, Hisayo. Their singer Spike has a wonderful rock'n'roll voice.

TEENGENERATE were the band that got the wildest crowd response-nearly a riot. Look for one of their dozens of singles, or wait for a new album being recorded for Crypt.

JET BOYS, TEXACO, LEATHERMEN, MAD 3, NAMA MEN, LONG GONE DADDY O'S, TITANS, COLLIES, GO-TONES, BUZZ ENGINE, FIFI & THE MACH 3 are some of the bands that I was sad to miss. Maybe next time! Jon Von

---

CLEAN SLATE

I'm writing this scene report after one year of existence of the separated Czech Republic.

I should probably start with the political/social situation. The country is led by a strong right wing party (ODS) and a coalition created around this party. After this coalition passed the law about citizenship, which appeared to be quite a discriminative law (with no opposition trying to promote any change), a real discrimination started to rise. I'm talking about legal discrimination

against minorities and foreigners living in the Czech Republic, against foreigners and refugees trying to enter our country, as well as some really oppressive laws against freedom of speech. Along with this goes discrimination of workers brought by multinationals like McDonalds, Siemens, Phillip Morris, and Volkswagen. People over fifty years old are thrown from jobs like a piece of garbage, but the worst about it is the fact that almost nobody reacts, no workers organization are protesting, people accept this as a "tax that we have to pay for our liberty". Economically, it seems our country in a better position. But still, there are a huge number of people living sub-standard, homeless, unemployed, people living without hope to get better. In last scene report I spoke about the non-existence of any social security system or support which would be ready to help people in need, which would take care of prevention and so on. No change on this front. The only offered help comes from religious organizations, but you have to pray to J.C. to get it. And we are have a bright new class of people who are driving expensive cars, having a lot of fun, making millions and taking the Czech Republic into the European Community. Problems are everywhere you can see, but our politicians are celebrating success of economical reforms. If there are people criticizing this way of politics, they do it only because they would choose a different time, method, or rhythm. But in fact there is no effective and creative opposition, or power to stop it or to bring an alternative. Sad story again. I think you can't expect any positive or optimistic political/social overview from me anymore.

Even if it was six months ago, I have to mention one sad thing. Eva Houbova, the most active concert promoter in Southern Czech, known under label **Prase Inc.**, animal rights activist and distributor of alternative and punk music and anarchist literature, died in Oct. last year, after a long sickness. She was born with asthma, but instead of taking care of herself she was running a D.I.Y. business, which means often to have also a regular job to survive and then other work for the scene. This was too much for her lungs and after she spent the whole summer in a hospital she finally never came back. In Czech and Holland her friends organized benefit memorials, collected money, established a bank account "Eva", which will serve for supporting young bands. Also a memorial tape from Eidhoven (Hol) and an international memorial LP is being produced. Write to **Black Hand** for info.

Quite some shows happened in Prague and elsewhere in the last period, we had Tribe 8 from US here, they played on presentation of new femzine called ***Wicca*** and the show was really great. Many other US bands were here too.

The most popular Czech HC band is probably **KRITICKA SITUACE**, whose first album finally came out last year (see the review in MRR 131). They did a huge tour thru Europe and also thru the Czech Republic and their LP is selling quite well. Another album since the last report is the LP of **STRES**, a band from Sokolov. Both records have been brought out by **Day After Records**, a hardworking D.I.Y. label. Another new record is planned to be out during summer, a 7" EP by **JUNK**, a HC band from Slovakia. Another very good record is the 7" EP of **ROPNEY PRODUCT**, which came out on a small label **Vegan Protest**.

Traditionally, there is a big scene in Strakonice, in the south of the Czech Republic. The most promising band seems to be **CLEAN SLATE**, guys who have been around in different bands for quite some time already. They are playing and planning a lot, also a record for **Day After** in hopefully near future. Another great Strakonice bands are **RAT RACE**, a very impressive political band and **SURFACE**, a really brutal, metal influenced band.

Besides **KRITICKA SITUACE** there were two HC bands, which were quite popular: **AVERZE** and **BEZ MILOSTI**. Both of them do not play at the moment. The only interesting band from the last period is **11:55**. Some other bands across the country: **ETERNAL FIRE**, with a light spiritual influence; **DAVOVA PSYCHOZA**, from Slovakia, that is trying to come back to the D.I.Y. scene after an experience with a major label, playing fresh, energetic punk rock; **CROSSING OVER**, real political old school HC, they played their last show recently; and finally **SVOBODNY SLOVO**, who are preparing an LP on **Malarie Records** soon. I'm afraid that all the continued problems inside the band, caused by alcohol/drugs, will kill this already quite good band.

Two of my favorite bands are **THE THREE** from Tabor, who played experimental industrial music and are now doing a weird fire-noise performance; and **LOLLI POP** from Brno, an alternative HC band. I'm planing a European tour for spring '95. We're just having a fresh split demo of these two bands, so all promoters in Europe, but also all interested people, can

already write for it. Traditional Czech zines, like ***Malarie, Sot, Black Hand, Animal S.O.S.***, completely disappeared from the scene, but many new, fresh stuff is coming out. But they mostly cover American or foreign scenes. The magazine ***HC Roar*** is specializing in Latin American, Asian, or other scenes that we've never heard before here. A lot of bullshit is also printed out, but that's kinda normal.

What is not normal is racist and fascist bullshit, which is being spread all around. Many different zines, tapes, even videotapes of baldheads shouting their propaganda of discrimination and intolerance from the stage and polluting minds of especially school, high school and street kids. The real structure of nazi organizations is being constructed, with connections to Germany, Poland and England. Last year there was a meeting of nazi skins from these countries and around 500 baldheads attended. You can imagine that they didn't come to taste Czech beer. There are more and more victims of skin or hooligan attacks, also in this way we are getting closer to the European standard. The public is racist and nationalistic itself, discrimination has strong legal support, citizens' protests and movements are weak and usually ignored by media and so-called democratic representatives accept fascists as political partners. Along with this goes all the social problems I spoke about, which even increases the danger of explosion.

Let's say something about the **Black Hand** project. Most of the MRR readers probably know about the Centre from my previous reports, so just shortly: the Black Hand is creating a Social-Cultural Centre, with many activities, such as promotion of alternative and minority culture, children and women activities, environmental/animal rights activities including a vegan restaurant, help for drug addicts, psycho-social service, record store and mail order distribution and many other activities. After three years of fighting with city hall we have a legal contract finally and we are renovating the building now. The office is already open, so we are existing, meeting, working, things are having much better progress. The international benefit for the Centre was more than successful, raising almost $6,000. Over 30 benefit events were organized, quite a large promotion, so many people know, what Black Hand Centre is about. In the US, only three benefits happened, with total gift to the Centre of $250 and records in value of $200. I must say that I expected stronger reaction. An absolutely great job was done in Holland, especially thanx to Bart from Anarcrust, and in Germany, thanx to Jan Tranta. These two countries raised about 80% of all the proceeds. But thanx to everyone who expressed interest and will to help, to all who did something to make the project possible. From 12th of Aug till 11th of Sept, we'll organize a second Working Conference in the Centre in Prague, when volunteers are invited to come to help with renovation, finishing touches and also to participate on the afternoon and evening programs. The opening of the Centre is planned for weekend 9th-11th of Sept, but probably without live concerts and vegan kitchen yet. Complete finishing is planned by the end of this year. Write for more info.

The Black Hand agency is starting its work in full measures again, including tour organizing, distribution and zine, so everybody interested in cooperating, get in touch.

Petr Bergmann/ Black Hand/ Kafkova 9/ Prague 6/ 160 00 Czech Republic/ tel/fax 0042-2-541 131.

PS On this scene report I worked together with Rob Vlcek from **Day After**/label, concerts promotion, Prague, 0042-2-3111370/.

Welcome to Brisbane, capitol city of sunny Queensland, you've come at the best time, we've just finished cleaning up all the popular tourist atractions so you won't see a single, black, bum, punk or hippie. Over the past year things in Brisburg have been getting pretty full on, last November police killed an 18 year old aboriginal dancer—his crime, he was drunk. All cops involved were ordered to update their knowledge on how to deal with aboriginals, and not one cop faced charges of any kind. There have been three incidences that the media have labelled "riots". I witnessed one first hand and saw television footage of the other two, all they were were people fighting back against police opression. Every week we hear of at least one new case of police violence—just recently six cops admitted to abducting three aboriginal boys aged 10-12. They picked them up in Fortitude Valley and

dumped them at Marshland in Pinkenba, about half an hours drive. We're still waiting to see what will come of this.

Ok, that's the bad news now for some good, all the punky type stuff that's been happening of late.

BLOWHARD have a new CDEP out called *Snag*, ex guitarist Phil has rejoined. *Blowin Off*, their debut CD, is still available as are a couple of their 7" EPs. PO Box 464/ Stones Corner 4120/ Qld.

ACID WORLD haven't played for a few months but they have a couple of shows coming. They have a CD ($12) and a tape ($5) available from PO Box 666/ Indooroopilly 4068/ Qld.

A.I.M. have been around for 6 years now, they've slowed down a bit and are doing a couple of skaish styled songs, a new tape is available from PO Box 558/ South Brisbane B.C. 4101/ Qld.

THE ONYAS who got such a great reviw in the May issue 108, lost one of their guitarists a few months ago, but they still go off as a three piece. The split 7" with **BIG BONGIN BABY** is available from the **ACID WORLD** address for $5.

INNEBRIATED are a new stench-core band featuring Tom from ***Seditious Intent*** zine, a Andrew from ***Political Arrest*** zine and Heather from **ACID WORLD**. They should have a tape out by the time you read this. Contact them via the **ACID WORLD** address.

THE FRED BAND are still the world's best country punk band. Outcrop and co. now have a CD out. Those of you who heard about Rocky's death, don't worry, the Moo God successfully reserected the King of Country punk.

MELNIKS are the coolest pop punk band in town, they have just released their second CD titled *Have You Ever Noticed That Gordon From Sesame Street Looks Exactly Like Errol From Hot Chocolate*. You can also get copies of the first CD from PO Box 510/ SpringHhill 4004/ Qld.

FAT play a kind of hybrid of thrash and tribal music they have a tape and a CD that you should be able to get via the **BLOWHARD** address.

GRAVELRASH are Brisbane's own Babes In Toyland, they have a three song CD out but I don't have an address for them. Try writing to the **4ZZZ** address below.

4ZZZ is the heart of Brisbane like Gilman or Epicenter is to the bay area, a totally indie radio station run by volunteers as a collective, all bands should send a copy of their 7"s, LPs, tapes, CDs to PO Box 509/ Fortitude Valley 4006, depending on the type of stuff you play add attention either Punk Rock Show, Hell Metal, Anarchy on the Air, Megaherz (womens radioo) or Queer radio.

Now onto the zines. ***Fight Back*** punk, crust, grind, hardcore, with a good dose of anarcho politics, released bimonthly PO Box 154 Tweed Heads 2485/ NSW. ***Seditious Intent*** similar to ***Fight Back*** 549 Grieve Rd/ Rochdale 4123/ Qld. ***Coalition Against Police Violence*** is a newsletter about police violence and general stupidity as well as facts on legal rights and police procedures. I'll talk about the group a bit later on. PO Box 558/ South Brisbane B.C. 4101.

Most of the venues available to punk etc. bands are pubs/ clubs with the exception of the Zoo Cafe which is an all age, licensed venue. Unfortunatly, I've heard that they now only want to put on folk type bands.

Holus Bolus is Brisbane's very own Anarchist bookshop, the non profit, collectivelly run shop carries not only a wide range of books but also records, tapes, CDs, t-shirts, badges, stickers, posters and magazines. If you don't allready get your stuff distributed through **Spiral Objective**, then send a catalouge to PO Box 558/ South Brisbane 4101. For those of you in Brisbane, **Holus Bolus** is located at 190 Boundary St, West End.

The only other independent record stores in town are **Rocking Horse**, **Kents** and **Skinnys**. **Kents** only stocks CD'S, **Skinnys** stocks mainly nazi shit and **Rocking Horse** are ridiculously expensive. It was interesting to read Brian Zero's article in the June issue of MRR when he listed the bands that Caroline records distribute. As they are **Rocking Horse**'s main supplier of "indie" music **Rocking Horse** are currently selling Tribe 8's *By The Time We Get to Colarado* 12" EP for $33, Screeching Weasels *Boogada etc.* LP for $25, D.O.A.'s *Loggerheads* LP for $29 as well as Bikini Kill, DKs, Nomeansno, Poison Idea, Spermbirds, Superchunk, New Bomb Turks and Jello Biafra for $25 up to $40. This is fucked!!! Record prices in Australia are dearer than the U.S. but they don't need to be this much. Bands please, if you give a shit about the price your stuff is being sold for, either deal with stores directly, or go through **Spiral Objective** in Australia. They sell the same stuff for between $8 and $20 for LPs and $3 and $8 for 7"s. For those of you in Australia reading, contact Southern Black Cross distribution for Profane Existence stuff, same address as ***Fight Back*** zine.

The **Coalition Against Police Violence** was set up in August of last year, the main goal of the group is to have an independent committe, free from ex cops, politician and the like, to investigate allegations of police misconduct. We believe that if such a group existed then cops would think twice before laying in the boot. The only thing I have left to say is any bands interested in touring Australia, write and I'll get you in contact with some decent folk all around the country.

Terry Oofuss/ 23 Blakeney St Higate Hill/ 4101 Qld/ Australia.

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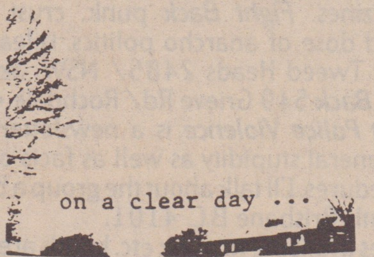

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REV. NØRB SAY:

"If you ain't got a Bulge, you ain't worth a fuck"

MRR's own flaky rambling asshole columnist guy is happier than a pig in shit to announce the birth of his own personal flaky rambling asshole record label, Bulge Records. In a shockingly out-of-character business move, Bulge's first release is the new Hit Single by the Rockin' Rev's own band, BORIS THE SPRINKLER, whom he has never mentioned in his column, not even once. The A-Side, "Grilled Cheese," is kind of poppy and anthemic and what-not, and might sound a twinge like the PARASITES crossed with the CLASH and punked-out "Dream Police" era CHEAP TRICK except it's not about a girl. The potboiling B-Side is "Bad Guy Reaction," which speaks for itself. First 500 copies of this Rockin' 7-inch Humdinger are on Wisconsin Cheese colored vinyl. Subsequent editions will be on Illinois Tollway colored wax. You make the call, Mac.

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We are a group of kids in Minot North Dakota (yes, North Dakota) that run an all-ages non-profit club aimed mainly towards (but not necesarily limited to) punk culture. This summer we have been busy with touring bands but in the fall we plan to have plays, films, speakers and other things as well.

PLEASE HELP

→ to all the bands that have played here so far: first of all, THANK YOU! Second, we would love for you to write a letter describing your time in minot.

→ DONATIONS! We are starting a library of music and reading material. Donations of tapes, records, cd's, zines, books, etc. would be MUCH appreciated. Also, cash donations would be completely wonderful since we still have to pay rent!

→ IDEAS! We are still new at this and can use helpful hints, comments, suggestions, critique from people who have done this sort of thing before or anyone who thinks he/she knows something important.

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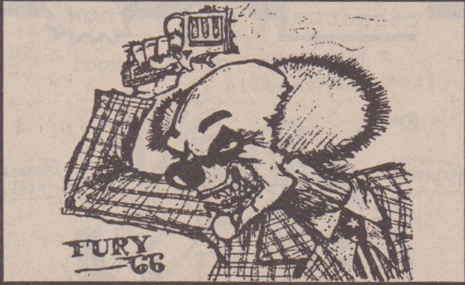

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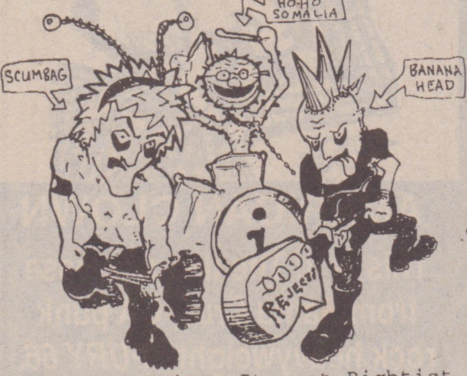

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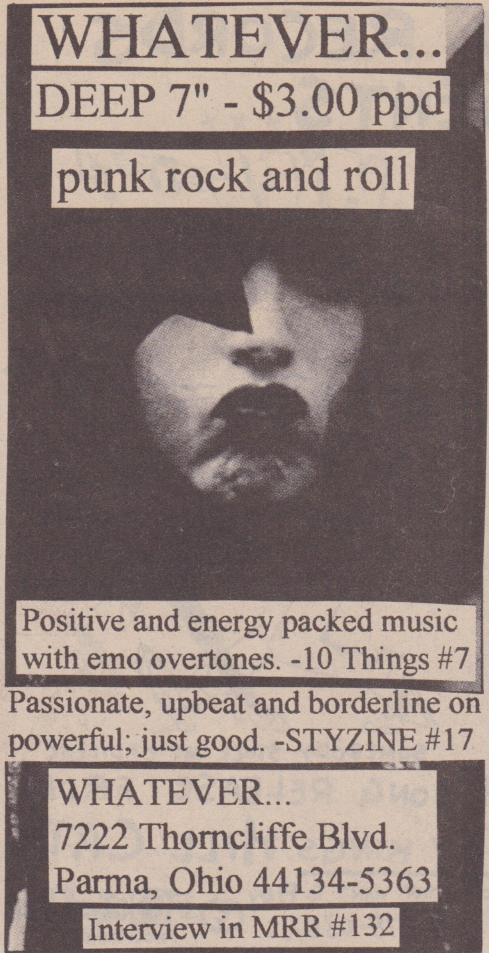
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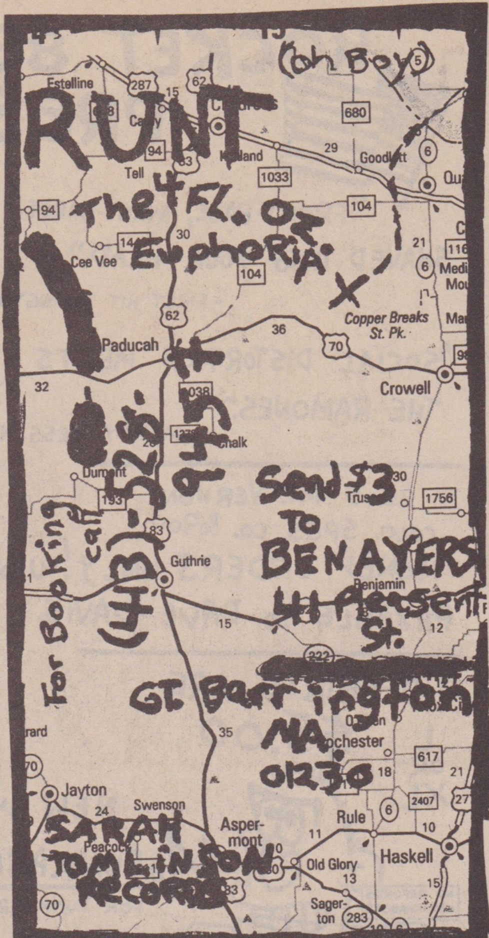
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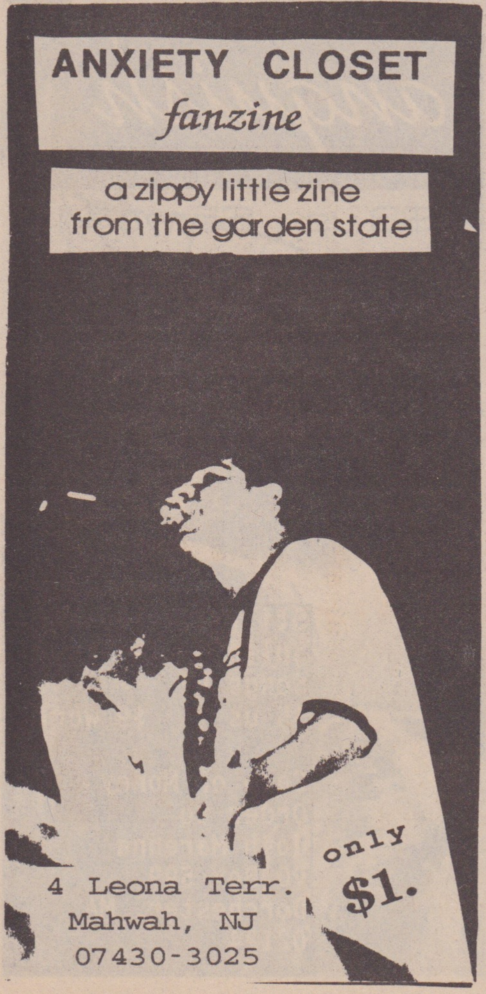
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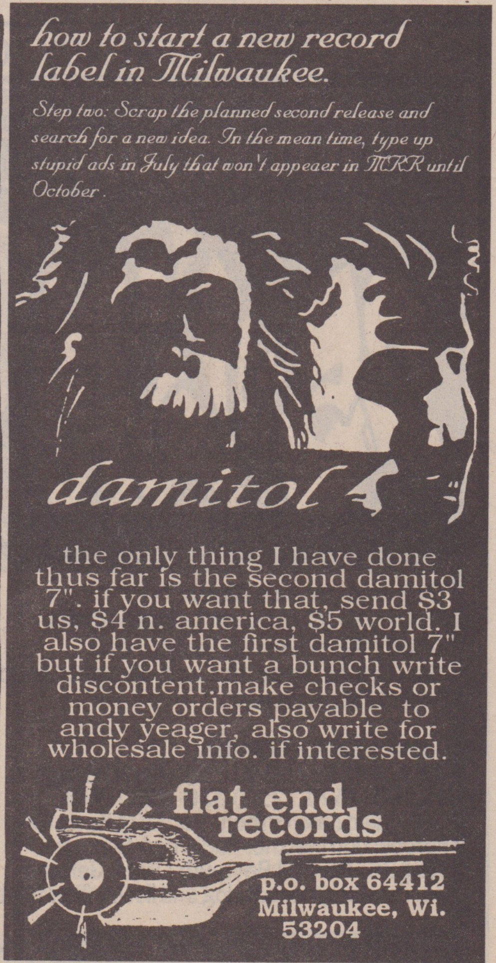
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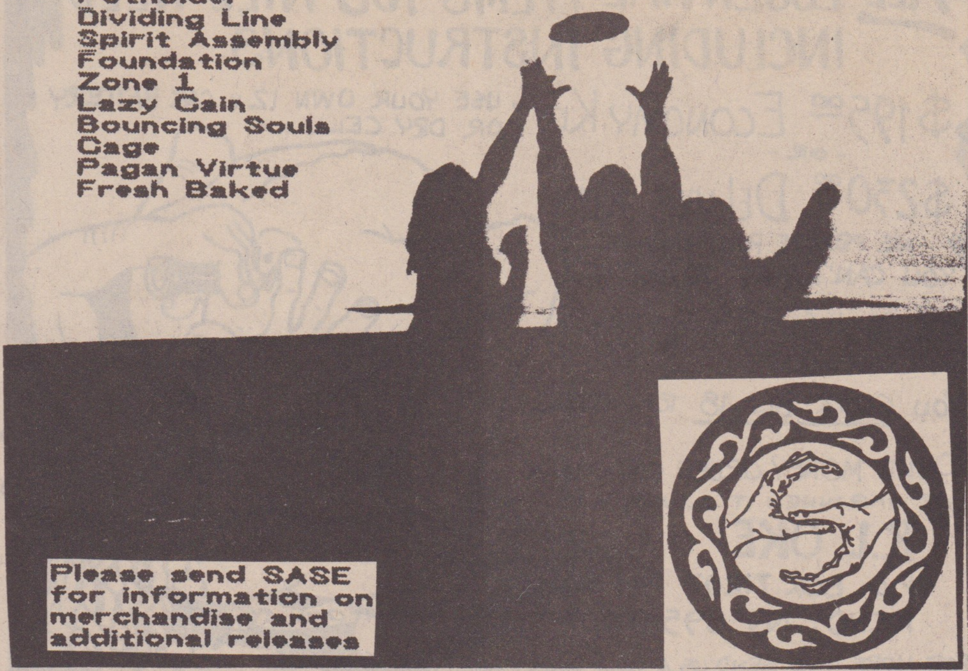

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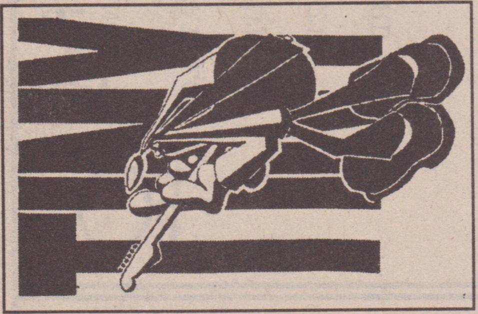

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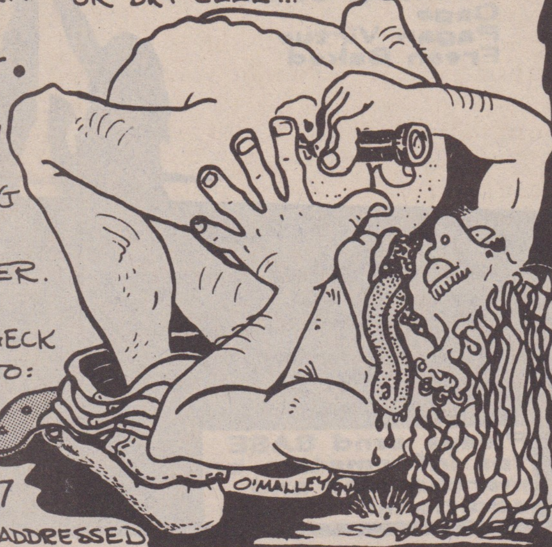

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MRR: OK, so go ahead and introduce yourselves and you can say what your favorite animal is...

Quitty: I'm Quitty, I play bass, and I love kitties

Joshua: I'm Joshua and I sing... I don't have a favorite animal.

Rebecca: I'm Rebecca, I play guitar, and I like the slow loris.

Jason: My name's Jason, I play drums and I like the humuhumunukunukuapoaa fish.

Quitty: You think that just because you're from Hawaii no one else knows what that is.

Jason: No, it's a popular fish.

MRR: So when did you start the band?

Joshua: A year ago, almost exactly.

MRR: A year ago, but when is that, since by the time this gets out it won't be a year anymore...

Joshua: It was April of 1993, and originally it was me, Jason and Rebecca, and we didn't have a bass player, but after we played together for about a week and a half, Quitty joined. Then four days later we played our first show.

MRR: Really? How many songs did you have?

Joshua: Seven, plus a Vampire Lezbos cover, so that's eight.

Rebecca: Our first show was at kind of a straight edge party in Tacoma.

Joshua: They were very receptive. They tried to make us play our set again.

Quitty: We didn't attack anyone that night.

MRR: Do you guys normally attack people?

Quitty: Josh always attacks people; I sometimes attack people.

Joshua: I started doing it at that show.

MRR: The very first show - so it's a Mukilteo Fairies tradition.

Joshua: Yeah, I grabbed someone's thigh, screamed at people in the face, ran up and down...

MRR: Have you ever gotten flak for attacking people?

Joshua: Somebody knocked me on my ass in Eugene because I grabbed his butt.

Quitty: And he demanded a free shirt, which Josh gave to him...

MRR: So he still liked you.

Joshua: Yes, he still liked us, I think he was mostly bummed that I made him into a spectacle in front of the whole ten people or whatever that were there.

Quitty: Also, it's part of what you've got to deal with, being in a punk band. If you knock someone on their ass, they can knock you on your ass too. I mean, they don't usually figure that out - they're afraid to do shit like that.

MRR: It's inspiring to watch you run into the audience and stuff like that, because I used to do that all the time when I was in Lush. Anytime I could reach the audience I would knock them over...

(Everyone: Yayyyyy!)

MRR: But the thing is, in the past few years, I've gotten a lot more self-conscious about it 'cause I don't know how people will take it and I don't want to make people uncomfortable. It seems like you're more willing to make people uncomfortable.

Joshua: It's a combination--the humor is there and people know that. They may feel kind of weirded out, I'm a little unpredictable, maybe somewhat intimidating to people who don't know me, but hey!

Quitty: I'm insecure that way. I mostly attack either people I know or people who look like they're gonna take it the right way... Josh is more equal opportunity.

Joshua: Yeah, I try to go after everyone. Sometimes I zero in on specific people. I really like playing because the audience thinks "we're watching you," but on the contrary, I watch you! I see who comes, I know who you are, I know if you've been there more than once, especially if I see someone that's been at several of our shows. I'll make it a point to come over there and "greet" them.

Quitty: I used to like going after Larry from the Rickets, but now he fights back... Josh yelled at him and Larry spit in his mouth... I tried to impale him with my bass and he grabbed the end of my bass and started yanking me around (laughter). He's really good at fighting back.

Joshua: I really love that stuff, and people are getting really good about it. When we played in Portland the last time, people piggybacked on me and gave me piggybacks, they ran around, they knocked me over and dragged me across the floor by the arms...

MRR: I don't know how it is in other places, but the idea of punk rock as being obnoxious... that's something that used to be more true and has been left by the wayside - but you guys are definitely obnoxious.

Joshua: The more obnoxious it is, the more personalized it is. If you just stand there and don't interact with anyone, it just helps to create kind of an iconization, and I don't like that at all, that separation between band & audience.

Quitty: What's this thing with the "audience," they want to stand around and enjoy you. No. Veto that!

MRR: To me, something I've wrestled with for years is the conflict between the idea of the rock band as the solid unit. The way people perceive like Pantera stands for "blahblahblah" as a unit, Bratmobile as a unit, etc. That's the way people perceive music, and a lot of bands to some degree exploit that or push for that--being perceived as a solid unit, but at the same time while it's cool to be "part of the band" in one way, no one wants to be known for only that, like "my whole identity is being in the Mukilteo Fairies."

Quitty: It's hard to do that in Olympia, because it's a small town and you can't fool anybody with that shit. "Oh I'm in a band." So is everyone else!

MRR: But what about when you go on tour, like if you guys get more famous?

Quitty: Well, when you go on tour, you're in all these strange places and you sort of have to stick together and act as a unit.

Rebecca: It's easy here to be individuals because everyone knows us individually.

MRR: Well I guess I'm asking because you seem in a lot of ways to be really different from each other, but your band seems really solid. You play shows that are theme shows, or certain causes like queer shows... and in this way it seems that when you do that, you're presenting this unified front. Like "this is what Mukilteo Fairies stands for," and I'm not imagining that anyone in the band doesn't stand for that, but it's still...

Quitty: I know what you mean; a lot of it has to do with because Josh writes all the lyrics, a lot of the things we deal with are things that he brings up, or are issues that mostly affect him that we stand with him on.

Joshua: We're all very close, I think that shows.

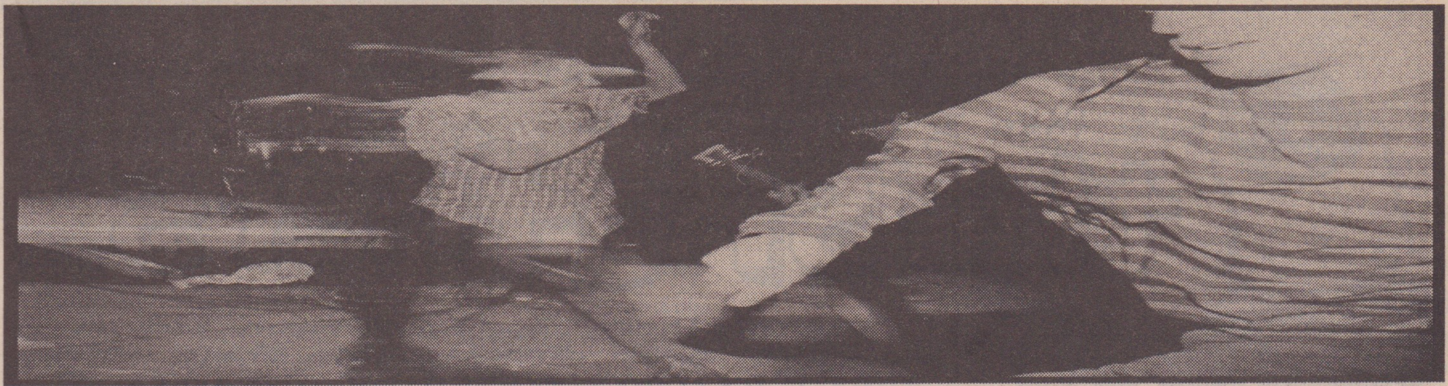
Rebecca: What we have in common most of all is the energy and the fact that we support each other. We have a lot of individual issues that we deal with, but we come together on the common cause of Josh, and also it's therapy for all of us.

Joshua: It's good to have people support me in what I'm saying, especially when it's so personal. It's good to have friends like these.

MRR: So everyone in the band listens to the lyrics.

Jason: Yeah, we've read all the lyrics and definitely support them.

MRR: What if someone in the band disagreed with some of the lyrics, would you say "I disagree"? Or would you say...
Quitty: We'd do this thing we've never done before, we'd fight about it. (laughter)
Jason: We'll fight for hours about things like if I'm too tired to play a song.
MRR: Well if for some reason you disagreed, would you say so but play the song anyway? Or would you say "I can't play the song," the way you feel about your relationship to the lyrics?
Quitty: See, almost everything he writes is queer-specific in some way, and that mostly affects him. It's not like I can say "Oh Josh, that's the wrong way to be queer-specific."
Rebecca: His lyrics are also very Josh-oriented, so I'm not about to try to be an authority on Josh.
Joshua: Who's gonna tell me how to be myself?
MRR: Well, I think it's really cool, it's just that I know a lot of bands where everyone deals with that--trying to be supportive of whoever writes the lyrics, or whoever is creating the identity of the band the most, they feel a loss of identity. I'm interested in how you struggle with the balance between being yourself and supporting your band as a whole.
Rebecca: I'm happy that you brought that up, because it's mainly what I'm dealing with right now. I have a lot of other things that are extremely important to me that have a lot to do with being a woman and playing guitar, because I think that guitar is a very male-dominated thing, in hardcore especially. That's my whole issue right now, and I do feel lost in the band sometimes because I feel so strongly about what I'm doing, even though I feel just as strongly about supporting Josh. So I am torn at times, and it's easy to feel buried at times since I'm in a band with all men.
Joshua: Similarly, being in a band with such queer-specific lyrics, sometimes I feel self-conscious. Being in a band where everyone else is basically straight, I feel that often I can't explain what I'm talking about to them. Well with Rebecca it's a lot easier, she's more empathic with what I'm talking about, but with these two sometimes I wonder...with our audience I wonder even more often; like what are they thinking? They come, they sing along, do they even understand what they're saying?
MRR: That's a good question, do you feel...
Joshua: Patronized? Yes.
MRR: Or do you think there's a segment of your audience that just likes it for the music?
Joshua: Definitely. They like the music, they like the personality, participation, excitement...
MRR: Does that piss you off or do you think that maybe you're opening some minds?
Joshua: I think that we can open some minds, and we do. I'm interested in the "minds" around me, punk minds, and it works. People that I knew were homophobic before have become less and less so, the more they expose themselves to us, in the way they act and the way they think.
Quitty: It's true. Now, like kids get in fights at their high school for telling the jocks that they don't get to call people fags anymore, or whatever...
MRR: Are these some of the people that were usually calling people fags?
Quitty: Some of them, yeah, but regardless, they didn't used to say anything about it and now they do think about those things.
MRR: What's your favorite Mukilteo Fairies song?
Joshua: "Threat of What," and the songs like it, "Contention" and "Taken Advantage" - lyrically, I get to delve into things that I used to not want to deal with. Like "Threat of What" is about how when I lived in smaller towns in Idaho and eastern Washington, these really aggressive men that supposedly were straight presented a threat of sexual violence toward me in a really tacit fashion... whether it was through saying weird things, following me, blocking my path, hang-up calls, a look, whatever, they exhibited menacing behavior that was very sexually oriented. Just because they couldn't deal with their own "desires" in general and that's a big issue with me, people that have a hard time dealing with their sexuality, because that can really fuck you up.
MRR: So, lyrically, with these people who can't deal with their own desires, do you just berate them, or do you...
Joshua: At first I was derisive about it, it went from nyahnyah kind of songs like "Boyfffriend" to the newer songs where it became an issue of me dealing with that all the time, dealing with their problems. I shouldn't have to be someone's psychiatrist!
MRR: If somebody just jumps to the conclusion that you're all queer, do you humor them, set them straight or just ignore it?
Quitty: If they wanna talk about it, then we talk about it. That happened to me and Rebecca.
Rebecca: I think we all have our separate answers.
Quitty: I'd be surprised if that had never come up. In Eugene, these girls asked me and Rebecca "are you guys queer?" and we said no, as far as this band is concerned, Josh is the only out member.
Joshua: That's all there needs to be!
Quitty: Exactly. Josh writes and sings all of the lyrics, and we back him up...anyway, the girls wanted to know "how do you call yourselves a queer hardcore band, isn't that misleading?" And we said no, that's the issue that's dealt with in our songs. What the hell, we can't back up Josh? Of



course we can!

Joshua: The content makes it queer. It's not "queer-friendly," it's not "queer-related," it's queer! That's what I am and if you want to pick shit about it with everybody else, that's your problem. I mean if I was playing the drums maybe it wouldn't be, but the subject matter is queer, we play queer shows, we put our first record out on a queer label, the people I'm trying to deal with the most are queer punks, it's like come on, get a clue!

MRR: So then the queer punks are your priority?

Joshua: Oh yes! Queer people talk to me the most about what's in my zine, what's in my song lyrics, what we're doing...They're the ones that are most understanding of the fact that I'm the only queer in the band. They know what a fucking rarity it is to find anyone at all that's out and in a punk band, let alone if I tried to find three queer people in Olympia to play hardcore and to support what I'm saying. I wouldn't have a band at all!

MRR: Is there any out entertainer that you look up to as a model?

Joshua: No, the reason I'm doing this is because no one was saying anything to me. I would go to punk shows, and when I first moved here I wasn't as comfortable being open about my sexuality because I wasn't sure how people were going to react. The second you tell someone that you're queer, the way they treat you changes - even if they say they're not homophobic, they go out of their way to say like "Oh, you'll really be interested in this, my gay friend, oh it's a drag show, don't you want to go?" It's like FUCK OFF! but over time I've become more and more comfortable about my sexuality in this setting, I've gotten more forceful about it, and part of doing that is addressing the issues that I'm interested in myself, no one else does it for me.

Now here's some lyrics

Closet Check

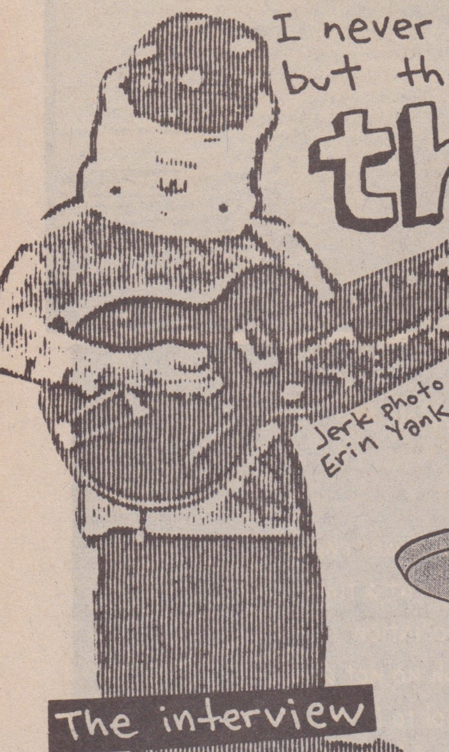
oh here we go again another closet check
rack up the queer points ten at a time
playing the fag by association
but that doesn't bother you oh no not at all
come out when queer is in it's cool to be my friend
bet you never thought your mouth could make you so gay
but you'd never put out anyway
another closet check for the only faggot

Smear the Queer

if you'd care to take a look at the news today
if you've got a problem seeing if it's punk or gay
maybe there's an old school game that you'd like to play
time for you to get a taste of smear smear smear the queer
you're all starting to look just like a bunch of fags to me
time for all of you to get the bashing you deserve
i think you'll get acquainted with the game i hold so dear
time for you to get a taste...

Queer Enough for You

i suck my cheeks in when i dance,dig erasure and man 2 man
i get 49 enemas every day so you'd better get the fuck outta my way
Queer enough for...queer enough for...
my wrist is limper than spaghetti, lisping every day together
lambdas,pinks,and ferns abound;carefree when we hit the town
Queer enough for...queer enough for...
i've got intrinsic fashion sense,ymca locker rents
my butt's as wide as tennessee,fuckin' faggot yeah you know me
Queer enough for you!



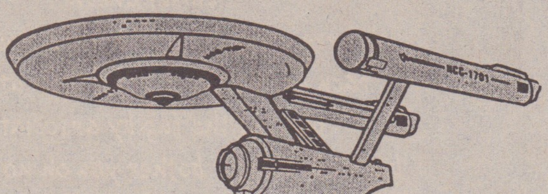
I never thought I would meet a band from Space, but then I heard about...

the Shatners...

The Shatners, who have been known to beam down directly onto stage when they play, have opened for the likes of Boss Hog, Man or Astro Man?, Citizen Fish and the Ne'er Do Wells. This three-piece which claims to be the official band of the starship Boobyprize consists of:

Jerk photo by Erin Yanke

☆ Captain Jerk...on the guitar
☆ Snotty...on bass, and
☆ Schlock ... on drums.



The interview was held in the Albany 7-11 by Al Sobrante

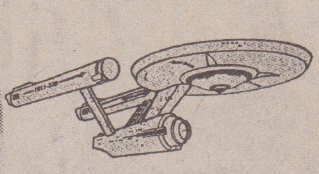
MRR: I hope I can get through this without laughing hysterically. You guys are wearing Star Trek suits, zip-up leather boots and weird helmets. What are the Shatners about?
Jerk: Up on the ship we're just a lounge band but down here we're gods.
Snotty: Go ahead and laugh these uniforms are regulation.
MRR: How did the Shatners get their start?
Jerk: It all began on that episode when Spock jammed with the hippies.
MRR: Isn't that where he was playing a bicycle wheel?
Jerk: (laughter) Yeah, we were just a bunch of red shirts back then, but we thought the Boobyprize was in need of some better tunes.
MRR: I saw you play in Arcata, California with Citizen Fish and you had these guys on stage holding your instruments so you could beam onto the stage and just start playing. But then you walked in through the side door. What went wrong there?
Schlock: We try that trick every time we play. Every once in awhile we miss the stage.
Snotty: Bad coordinates.
MRR: What do the Shatners sound like?
Snotty: We're punk as fuck.
Jerk: I think we're a surf band from space.
Schlock: It's kind of like Filth meets Link Wray.
MRR: You guys have some of the best song titles. Where do you come up with songs like "Green Blooded Love", "He's Dead Jim" and "Klingon Boarding Party"?
Jerk: We just sing about what we know.
Snotty: Jerk, you jerk. We don't sing.
Jerk: Oh yeah.
MRR: Do you have any records out?
Jerk: No, but we're working on the entire Mad Magazine opera "Star Blech".
Snotty: We should have an EP out by August so keep a lookout.
MRR: You toured with the Ne'er Do Wells. What was that like?
Schlock: I wouldn't exactly call it touring. I mean we just dropped in on them now and then. We didn't actually ride in the van or anything.
Snotty: No Romulan Ale down here.
Jerk: We had a really good time. The Ne'er Do Wells set us up with some great shows and they let us use their equipment too.
MRR: You didn't bring your own?
Jerk: We can't. It's an electrical thing, you know 120, 330, 440...Federation stuff.
MRR: This photo is of the Shatners playing a laundromat in Olympia, Washington, how'd that go?
Schlock: Olympia was Bullshit.
Jerk: It was a waste of time.
Snotty: We got canceled at the last minute. We played the laundromat the next night and made the best of it. We thought about vaporizing the whole town with our phazers but that would have violated the prime directive.

MRR: What's that all about?
Snotty: It's this rule we've got about messing with primitive societies.
Schlock: We should have done it anyway like in that episode where we dusted Voll.
MRR: Where else have you played?
Snotty: We played Mankato, Minneapolis, Muncie, D'Iberville...
Schlock: We were the first Federation band to ever play Romulas.
Jerk: That was a blast, we wrote a song about it called "Romulan Attack".
MRR: You wear these silly masks. Do you need these to breath or something?
Snotty: We'd like people to think that but we're actually trying to hide our identities.
MRR: You're hiding from someone?
Snotty: Well, on the ship it was no big deal but down here on earth Star Trek is owned by Paramount and we don't want anything to do with a major label.
Jerk: That's why we have to bail so quick after we play. We got spotted by a couple of major label lawyers at Gilman Street one night and we...
MRR: What did you do?
Jerk: Oh, you know... phasers on stun.
MRR: Have you ever heard of the Apemen? They seem to be horning in on your scene.
Schlock: I've heard about them. I think they came out of the parallel universe episode where everyone is carrying swords.
Snotty: We're gonna beam down and see them at Garageshock.
MRR: Are you going to be in uniform?
Schlock: No, I think we're going go incognito like in the gangster planet episode. Except this time I think it will be the retro planet episode.
Jerk: Yeah, we'll look like all of those creeps at the Purple Onion in Frisco. ★

The Shatners % Al Sobrante
P.O. BOX 20141 • El Sobrante,
CA 94820-0141 • U.S.A. • Earth

THE APEMEN

There has never been a wash of the waves at the shores in Holland. Whenever you do see a wannabe beach bum with a surfboard under his arm, you can instantly see a second person walkin' up to him with a straightjacket in his hands to take him to the nearest institution for the criminally insane. Yet there is a nifty little ensemble that specializes in pounding out some of the hottest instrumentals ever committed to vinyl...



...what's wrong with these, wrapped up in Star Trek suits, boys?!

MRR: When I mention the stereotyped topics like sun, beach, the Beach Boys and girls in string bikini's (the things that spring in mind instantly when I hear the word "Surf"), I'm corrected immediately.

Mike: We're not the exponent of the beach bum culture, however the girls in string bikini's sound o.k. In the early sixties there was a genuine beach culture at the west coast including the beach parties, Hawaiian shirts and suntan lotion. However we're living in the nineties and the beach-era has become cult! We don't really care for the usual outfits you're supposed to wear playing in a sixties-orientated band. For us its the energy, intensity and just the primitive music that excites us. Surf is just rock 'n roll in its purest form.

Joep: The surf-fanatics are a small group of freaks (growing each and every moment) who aren't happy with the music that is around nowadays . Isn't it hard for you to play in Holland, where people associate surf music with Beach Boys and Ennio Moricone?

Mike: Because of the band's strictly instrumental repertoire, we're not always taken seriously. An unexperienced audience that is not familiar with our style of music is always waiting for the singer to make his overwhelming entrance.

Jeroen: We've tried to solve this problem with our cardboard Mr. Spock, but the nerd gave us so much bad luck that we've set fire to the bastard. He managed to let us drop our Fender tube amp, blow up the bass-amp and crash with our rented van all in one night.

Mike: There are about 10 clubs in Holland that are aware of the current garage/surf revival, and that is where we play most of the time. Most of the time these clubs are in the larger cities. In the smaller ones they often think we're the next generation of Shadows' clones, and I'm afraid that will always be the case.

John: In emergencies we take out our Dick Dale review, which states that our guitar player (known here in Holland as Joep Dale, King of the sperm guitar) is a distant cousin of the master. The biography/review states that good old Dick took his Golden Stratocaster, after 15 years of silence, to play surf again after hearing our fantastic demo tape. This will do the trick most of the time.

Appie: I recently joined the Apemen as their new organ player (in fact their very first!) and the organ really give the band the possibility to expand the sound and take the place of Mr. Spock. We're also improving on our stage presentation, with lots of voodoo and jungle elements and a couple of soundtracks. Last night we played a show with fluorescent mask on which created a psychological interaction with the audience. The place went totally wild!

MRR: When you started with the Apemen, was there anything like a revival going on, and how did you work with it?

Jeroen: The Apemen are one of the few to play surf-music in Holland. We started around 1990 and there were no surf bands then, and there are still only a few. In the entire country there are about 5 bands that play strictly instrumental.

Joep: And that's quite an achievement in this space-age where everything has got to be faster, louder and better. Today's mixture of music styles sound so artificial!

Mike: When we started out with the band we knew nothing about surf, 'cause there wasn't anything around for us to focus on. Only some records of the Chantays and Jon & the Nightriders. Before the Apemen, me and Jeroen played in a hardcore band for four years, so it was quite a shift musically. It's also the more specialized labels and fanzines that make the revival happen over here (Demolition Derby, Kogar Records, Pittsbull Magazine). All people that are very enthusiastic about the music they like . They' re not in it for the money but driven by idealism .

MRR: How are you dealing with the sound, and how important is it to you?

Joep: Without the right sounds the re's no surf!, but we're not trying to imitate the original sounds.

Jeroen: The key word is Fender! and reverb, LOTS of reverb!

John: As the Apemen, we don't play so much on technique but on our primal instincts (Ungawa!!).

Mike: Though the genre does have its rules and guidelines. That's why some songs may sound similar. And simplicity is the main idea with our songwriting. We haven't got the standardized sound but a more original, more aggressive sound."

MRR: Are you releasing something new in the nearby future?

Mike: We just released our 10"/CD on Vulcan Records and there will be a new 7" out on the Estrus Crust label in May, which should be a double issue with the Man Or Astroman? whom we played with a couple of times when they were on their European tour. And there will be a second 7" on the Demolition Derby label, but we still have to record that one if can come up with some decent tunes.

MRR: I heard you're going to play the Garageshock Festival?

Jeroen: Yeah! Dave Crider asked us if we would like playing his little festival. It's a 4 day long festival which takes place in Bellingham, Washington at the 3-B Tavern. There are gonna be 20 bands playing, including some of our favorites like the Man Or Astroman, Jackie and the Cedrics and Dead Moon. You know, Holland is a strange and wonderful little country. We can get a subsidy as a band to play in America (so much that it actually almost covers our travel expenses). So if there is anyone out there that wants us to play anywhere around the end of May and the beginning of June, or wants us to visit their house contact us at the lower address, 'cause the Apemen are coming! (and they're hungry!).

discography:

☆ Invasion of The Apemen 7" (Kogar Records, Cargo)

☆ Apemen/Monomen split 7" (Demolition Derby, Cargo)

☆ Are You Being Surfed? 10"/CD (Vulcan, Semafore)

...Coming...

☆ El Tortura 7" (Estrus crust)

☆ Surf Dracula 7" (Demolition Derby)

The Apemen
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The Netherlands

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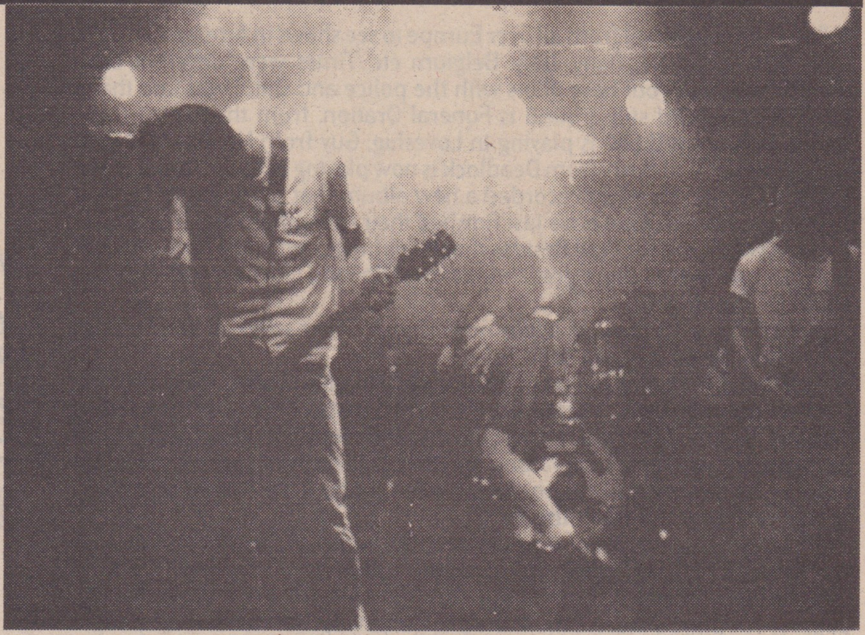
ibid.

NRA

Hardcore surfpoppers NRA from Amsterdam soon became very popular in and around their hometown with their Descendents/Black Flag music style and their stand out performance. Their 6 songs demo tape, *Their First Session*, recorded in 1989 by Daan van der Elske (drummer of the Dutch hardcore band God) got good reviews and got the band playing a lot of shows. After some delay their first album came out in the middle of 1992 on the German Smash Hit Records. Producers Bill Stevenson (Black Flag/Descendents/All) and Stephen Egerton (All) happened to be around during the time of recording and kindly produced the NRA's baby. Dutch record label Gap Recordings offered to put out an EP as NRA's next release. The biggest surprise for the band however was receiving a phonecall from hardcore professor Vic Bondi (Articles Of Faith/Jones Very/Alloy). Bondi, one of the main inspirations of the NRA through out the years, turned out to be one of their biggest fans. Before the band knew it, still hit with disbelief, Bondi was in the studio producing them. Three songs were recorded for the release of the *Don't Know* EP, which was released at the end of December 1992. To promote their new EP, they joined forces with Vic Bondi's newest hardcore outfit, Alloy, for a small but successful tour in Holland and Germany in the beginning of 1993. In June 1993 Sven joined NRA as their second guitar player. This year they released a split EP called *Sex Sells* with their friends Human Alert on the WRF label and the new *Surf City Amsterdam* CD on Ignition/Semaphore. NRA are Aziz/vocals, Jean/guitar, Sven/guitar, Gwynn/bass and Pepijn/drums. The following interview was conducted by Michael Kopijn (Catweazle, Bacteria Products) and Ton van der Werf. Interviewed are Aziz and Jean.



NRA

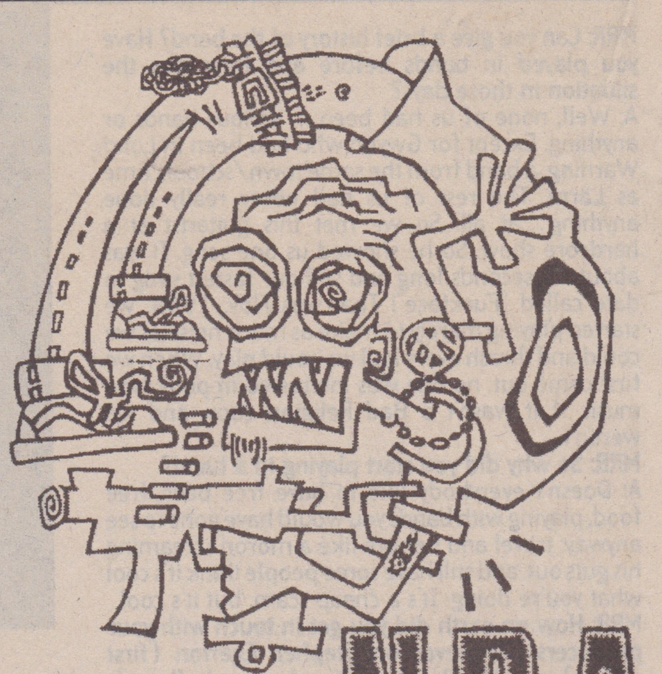
MRR: Can you give a brief history of the band? Have you played in bands before and how was the situation in those days?
A: Well, none of us had been in serious bands or anything. Except for Gwynn who had been in Loud Warning, a band from the same town/school/time as Lärm. The rest of us had never really done anything ...at all. So we met this guitarist at a hardcore show. So he showed us one song. It was about 10 seconds long and still our fastest song to date called "Fuckface"! That was Nov. 1989, we started playing merely to make as much noise as we could and thrash every hall we could play. When we first came out, no one was interested in punk-type music if it wasn't a Bad Religion copy, and we weren't.
MRR: So why did you start playing in a band?
A: Doesn't everybody like to have free beer, free food, playing with bands you would have gone to see anyway, travel and behave like a moron screaming his guts out, and still have some people think it's cool what you're doing. It's a cheap scam, but it's cool.
MRR: How on earth did you get in touch with your producers Bill Stevenson/Stephen Egerton (first album) and Vic Bondi (EP and second album). What's the matter? Aren't Dutch producers good enough for you?
J: Bill and Stephen accidently produced our record. They were my friends and happened to be around when we recorded. They hated our music by the way. They were there as friends. Vic produced us after his first tour with Alloy. He became friends with Aziz, and liked doing the EP so much that he really wanted to do the album.
A: Articles Of Faith were my all-time favorite band. So it was kind of a really cool thing for a stupid little punk band from Holland to get a chance to work with Vic Bondi and Joe Scuderi. We had a great time doing it!
J: We didn't know any Dutch producers, but on the CD we worked with Menno Bakker who also did Manliftingbanner, Seeing Red, Yawp! and a whole bunch of young punk bands you're gonna hear of in the near future.
MRR: *Surf City Amsterdam*? What's the meaning of this title? What makes Amsterdam a surf city?! (are you involved in any surfing or/and skating?)
A: Amsterdammers surf the canals. Seriously, last summer I was skating from one bar to the next all drunk and shit, so right in front of the bar I fell and my deck went into the canal and I nearly did too! Everybody watched it, some people wet their pants.
J: Pepiin is seriously into surfing. He's our main surf influence. We definitely have a sound which has a lot to do with Californian surfbeats, but has a lot to do with living in Amsterdam too. We were just combining the two on the new record.
MRR: Your album was supposed to come out in October but it's delayed until the end of January. How come?
J: We ran into some bad luck with sleeve designs dissappearing and some stupid mastering fault. Our label, Ignition, wanted it to be perfect.
A: They knew that our first record was completely messed up by our record label who changed our sleeve design, added in some stupid promo story and fucked up our lyrics!
J: So they told us to take some time and get everything settled the way we wanted it to be.

MRR: What's your opinion on the Dutch record industry. How are small/unknown bands treated?
A: The Dutch record industry is just as fucked up as everywhere else. You know, suddenly they've heard hardcore is happening, so they call all their heavy metal bands hardcore and let them do crossover stuff with Dutch rappers. Man, I sincerely hope you people will never have to listen to that kinda crap. It's horrible stuff, I can tell you. As a hardcore band, you feel like "Jesus people might think we're part of that", so we say we're a punk band again.
J: There are some cool independent labels, like the WRF and Gap, which offer small bands a chance to release a record and treat the bands really well. They don't get much support because most people here like to buy American bands only, so it's hard for small bands and labels as well.
A: Punk bands from Holland are treated like shit. The club scene will sometimes book a US HC band, but hardly ever books Dutch bands to open up for them. You'll go to a show and just see one band play, your evening is not complete. The smaller venues hardly ever do any promotion, so you'll play in front of 25 people. I usually don't give a shit for how many people I play, but it's still kinda stupid!
MRR: Are you an unknown band in Holland? Do you have any preference what sort of show you're playing (squats, sponsored youth centers, bigger halls). What's your experience with the concert situation in Holland?
J: We shouldn't complain. We're doing about three/four shows a month (which is a whole lot for a Dutch band). I like to play small places 'cause big stages suck. It's more fun to be on the same level as the crowd. It's easier to communicate.
A: The sponsored youth centers mostly suck. We've had our best shows at squats, like lately with Ten Foot Pole. I mean it might not have been the best music-wise but it was a punk rock night. I love doing that kind of show. Bigger venues mostly have promoters that have bigger heads. They get a lot of subsidiaries and sometimes put people in charge that don't know shit about music, but we've met cool people there too and we've had some great shows at some of these places. I don't know. Booking agencies are the biggest scam over here. They get shitty bands to play big venues for big money because they're taken seriously. I mean fuck that, you're either a good band or not, so we have our friend Ton convincing other people we are.
MRR: 'We are' what?
A: I don't know what the fuck he's doing, but he gets us shows!
MRR: About the early days, what happened to the beautiful hardcore scene in Amsterdam in 1983-1988 (Emma, Van Hall). What happened to all the bands like B.G.K., No Pigs, Deadlock, Nog Watt, Funeral Oration? Any update information? And are there any good bands around in Amsterdam?

A: People would travel from all over Europe to see shows in Amsterdam back then, like Spain, Germany, Italy, Belgium etc. Times were different back then, it was crazy out here. Riots with the police and shit. I was into that a lot. The only band still around is Funeral Oration, from the rest of those bands Tony from B.G.K. is playing in Loveslug, Guy from No Pigs is now in LA.'s Obsessed and Herry from Deadlock is now playing in Yawp! Updates are: Funeral Oration have just recorded a new album that supposed to be their best so far. Human Alert have just finished their new album and it's a fuckin blast, so watch out for that! Besides that Manliftingbanner just broke up, sad but true, and there's more great bands from Holland like Absconded, Union Morbide, Dandruff!

J: Everything is on the rise again now! Human Alert smokes! and so does Seein' Red. Breakstep are solid too.

MRR: When I look at the current Amsterdam situation I see a lot of division, I mean nobody really supported De Dirk! (a squat that was evicted in January '94) and that was almost the only independent place that booked hardcore shows. What's the reason for that? Is there room for independent places where everybody supports each other without the Amsterdam back-bi ting or is that unreal in the 90's?



NRA

J: We've played a couple of times at De Kirk!, as did all the other bands that were mentioned, so I think the punk/HC bands have supported De Kirk! Jawbreaker, Citizen Fish, Life...But How To Live It?, Four Walls Falling, Supertouch played there. I think the problems was that some of the people took a strong political stand and couldn't work with the people that weren't that strongly into politics. I don't think it's just typical for Amsterdam, it happens everywhere. It's just people's fucking egos that ruin everything.

MRR: When I listen to your music, I hear a lot of early 80's inluences like Descendents, Black Flag, Agent Orange... What do think of the current HC trends like "progressive hardcore" with Biohazard, hardcore-rap, hip-hop, emo-core, grunge?

J: I think punk rock was more interesting in the early 80's. We don't consider Bad Religion to be punk. They suck. I think Tar and Girls Against Boys are more punk rock, though they're not playing fast. Punk today lacks a lot of power. We hate metal too. There's still a lot of cool bands now, but not all of them play punk rock.

A: I think all those Bioheaded bands suck. I mainly listen to old fashioned hardcore punk. I'm narrow minded I guess, but consistent at it.

MRR: Your albums and EP's got always rave reviews except the MRR review of the *Don't Know* EP of last year. Quote: "Sounds like Naked Raygun with a singer who can't sing". I can understand the Naked Raygun, thing but a singer who can't sing?

A: Well that's a rare review too becuse you see I'm a punk rock singer so I don't have to sing like Glenn Danzig or something. I don't know, you just have to listen to it to really judge it. I mean it's a matter of opinion.

J: But, at times we feel misunderstood. People have trouble figuring out what we're about. We don't know why. We had people write we're a fun punk band or that we sounded like All. I wonder if those people really listened to our music. All our lyrics are about death, pain and destruction, but still someone writes "fun punk". It's funny.

MRR: I saw you were working on a new record label called Wicked Witch. Can you give us more information about this label? I understand that this label wants to put out 7"s on vinyl. Is vinyl still alive in Holland, are there any other small independent labels working with vinyl?!

A: Wicked Witch is a new label run by me and 3 other guys. We'll be putting out the new Human Alert 7", a Larm 7" with 8 unreleased tracks for a benefit cause, an Apartment 3G 7" with unreleased songs and a compilation 7" with Kangaroo Records who have just put out two Toe To Toe 7"s and a Blitz Babies 7". So watch out for that, punk!

MRR: After the release of the new album, what are you going to do?

J: We recorded a cover version of Hüsker Dü's "In A Free Land "and the Germs "Forming" (because everybody hates that song). We made a sort of video and are writing songs for the next album.

A: We'll be on tour in Germany with China Drum in May, so watch out for us!

Write to NRA, PO Box 3835, AP Amsterdam, The Netherlands

the tourettes

out of con-fuckin-troll baby!

MRR: OKAY. THE TOURETTES ARE READY. WHY DON'T YOU GO AROUND ASND SAY YOUR NAME. AGE AND WHAT YOU PLAY.

M: MOLLY. BASS. I'M FIFTEEN.

H: HOLLIE. GUITAR. I'M NINETEEN.

J: JANELLE. VOCALS. I'M NINETEEN.

P: I'M PHYLLIS AND I PLAY DRUMS. I'M FIFTEEN.

MRR: ALRIGHT. NOW THE NAME "THE TOURETTES". IS THAT SOME SORT OF TWISTED JOKE AIMED AT THE VICTIMS OF THAT DISEASE?

J: YES.

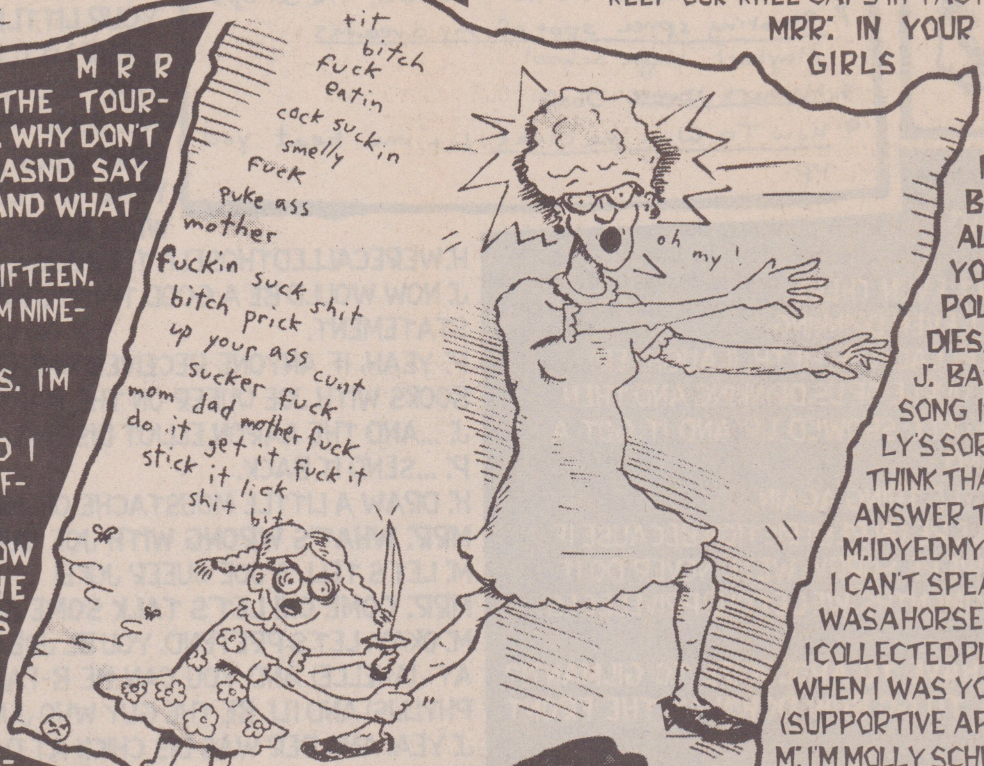
(LAUGHTER)

MRR: YOU KNOW WHAT TOURETTE SYNDROME IS. DON'T YOU?

H: OF COURSE. THAT'S WHAT WE NAMED THE BAND AFTER.

MRR: WELL. THERE ARE PEOPLE OUT THERE IN PUNK-LAND WHO ARE STUPID. NEVER GRADUATED FROM THE THIRD GRADE. SO YOU HAVE TO LET THEM KNOW WHAT IT IS.

J: IT'S A DISORDER WHERE ITS AFFLICTED SOMETIMES LOSE CONTROL OF THEIR VOLUNTARY FUNCTIONS. CAUSING THEM TO TWITCH. CURSE. OR SPIT INVOLUNTARILY. YOU CAN'T GET MUCH PUNKER THAN THAT.



MRR: ARE YOU CONTRIBUTING ANY OF YOUR PROFITS TO THE FAMILIES OF PEOPLE WITH TOURETTES SYNDROME?

J: WELL. EIGHTY PERCENT OF OUR PROFITS GO TO...

M: ...TO US.

H: TO THE VAN.

J: PAYING OFF THE LOAN SHARKS SO THAT WE CAN KEEP OUR KNEE CAPS IN TACT.

MRR: IN YOUR SONG "HORSE GIRLS DON'T (BUT I DO)". YOU TALK OF THE MAN'S IMAGE OF WHAT BEING A "LADY" IS ALL ABOUT. BUT YOU ALL SEEM LIKE POLITE YOUNG LADIES.

J: BASICALLY. THAT SONG IS ABOUT MOLLY'S SORDID PAST. SO I THINK THAT SHE SHOULD ANSWER THE QUESTION.

M: I DYED MY HAIR RED AND I CAN'T SPEAK NOW. BUT I WAS A HORSE GIRL. MEANING I COLLECTED PLASTIC HORSES WHEN I WAS YOUNG.

(SUPPORTIVE APPLAUSE)

M: I'M MOLLY SCHNICK AND I'M A RECOVERING HORSE GIRL.

MRR: WELL. THE SONG DEALS WITH SOCIETY'S PERCEPTION OF HOW A FEMALE SHOULD ACT

J: IT'S MAINLY ABOUT LIVING UP TO SOCIETY'S IMAGE OF WHAT A "LADY" IS AND HOW THAT CAN GET IN THE WAY OF DOING WHAT YOU REALLY WANT TO DO. GIRLS BEING SMART AND FUCKING SHIT UP AS OPPOSED TO SITTING THERE WITH YOUR LEGS CROSSED AND YOUR MOUTH SHUT. LOOKING PRETTY.

MRR: WHAT'S UP WITH THE TOURETTES BEING BANNED FROM GILMAN?

P: THERE WERE SOME PEOPLE DRINKING IN THE BATHROOM AT GILMAN. A COUPLE OF MEMBERS OF THE TOURETTES AMONG THEM. AND. YEAH. THEY DESERVED A SLAP ON THE WRIST

1. Name: Molly Mayhem
2. Instrument: bass
3. Favorite Food: Mac + Cheese (The kind Phyllis Makes)
4. Goals in Life: To Fuck Shit, Up
5. Favorite Richie Bucher Prose: The one about The Med (shut up, Hippy Fuck)
6. Favorite Bands: Richie B. bands, The Gr'ups
7. Shooting spree spot of my dreams Maybeck High School
8. Mothers Name: Josie
9. How To Win me Over: Let me beat you up.

OR WHATEVER...
J: BUT WE ALL GOT BANISHED!
M: JANELLE WASN'T EVEN THERE.
H: PHYLLIS WASN'T EVEN DRINKING.
M: ME AND HOLLIE PLEAD THE FIFTH. (LAUGHTER)
H: IT WAS JUST A COUPLE OF US DRINKING AND THEN TWENTY MORE PEOPLE SHOWED UP AND IT GOT A LITTLE OUT OF HAND.
M: IT'S THE LIFESTYLE THING AGAIN.
J: IT'S MORE LIKE WE'RE ON RESTRICTION BECAUSE IF WE GO AND SAY "WE'RE SORRY. WE'LL NEVER DO IT AGAIN", AFTER TWO MONTHS, WE GET OUR PRIVELEGES BACK.
MRR: WAIT. YOU HAVE TO APOLOGIZE TO GILMAN?!? WHAT, YOU HAVE TO GO BOW DOWN AT THE FRONT GATES...
J: KISS BRANWYN'S RING AND BEG FOR FORGIVENESS.
H: WE COULDN'T PLAY THE SHOW THAT WE'D BEEN PLANNING FOREVER.
MRR: DO YOU FEEL MORE PUNK NOW THAT YOU'VE BEEN BANNED FROM GILMAN?

1. Name: JanHell
2. Instrument: vocals.
3. Favorite Food: noodle roni con grillers.
4. Goals in Life: I'm old-fashioned girl at heart. Just give me some downhome world domination and I'll be happy.
5. Favorite Richie Bucher prose: Social Skills, Books I and II.
6. Favorite Bands: Bikini Kill, Screeching Weasel, Mukilteo Fairies, Chickenhead, Smoking Popes.
7. Shooting Spree Spot of My Dreams: Cafe Firenze, so I could say "I told you so".
8. Mother's Name: Marilyn, Queen of grillers, caretaker of Snoopy.
9. How To Win Me Over: Rub your legs together and produce the North American punk rock mating sound.

M: YES. YES I DO.
(CHATTER THAT EVENTUALLY LEADS TO TALK ABOUT THE TOURETTES SONG BOOK)
MRR: YEAH, RICHIE'S THE GUY WHO DREW THE COVER FOR YOUR LITTLE BOOKLET
J: OUR LITTLE BOOKLET? ISN'T THAT A LITTLE CONDESCENDING, JONNY-POO?
MRR: YOUR LITTLE BOOKLET. YOUR LITTLE GIRLIE BOOKLET WITH SONGS ABOUT BOYS.
H: WE RECALLED THOSE LITTLE BOOKLETS, BY THE WAY.
J: NOW WOULD BE A GOOD TIME TO MAKE A FORMAL STATEMENT.
P: YEAH, IF ANYONE RECEIVED ONE OF THOSE SONG BOOKS WITH JOE QUEER ON THE BACK COVER...
J: ...AND THE AARON ELLIOT DISSING...
P: ...SEND IT BACK.
H: DRAW A LITTLE MOUSTACHE ON JOE QUEER.
MRR: WHAT'S WRONG WITH JOE QUEER?
M: LET'S TELL A JOE QUEER JOKE!
MRR: COME ON! LET'S TALK SOME SHIT!
M: OKAY, LET'S PRETEND. YOU BE JOE QUEER (POINTS AT JANELLE) AND YOU CAN BE B-FACE (POINTS AT PHYLLIS) AND I'LL BE THE GUY WHO JUST WALKS UP.
J: YEA, AND DER WAS DIS CHICK AT DA SHOW LAST NIGHT. YOU SHOULDA SEEN 'ER. SHE HAD BAZOOMBAS OUT TO DER.
P: MAN, I SAW DIS UDDER GIRL. SHE WAS HOT. SHE HAD DIS LONG PERM AND LOTS OF SEXY ROUGE ON AND SHE WAS BAD-ASS.
M: HEY, YOUSE GUYS, THERE'S MORE TO WOMENS THAN JUST A PAIR OF BREASTS.
J & P: LIKE WHAT?
M: DEY GOT ASS, TOO!
(LAUGHTER)
MRR: THAT'S SOME SICK SHIT. POOR JOE QUEER. THE GUY'S JUST TRYING TO RUN A DINER. IS THAT SO WRONG?
J: HE'S OPRESSED.
P: HE'S JUST AN HONEST GUY TRYING TO EARN A LIVING...
MRR: JUST A WORKING CLASS MAN.
J: HE ONLY WANTS TO

AN Intro guide t
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GET A PIECE OF ASS NOW AND THEN. IS THAT SO WRONG?

MRR: OKAY. YOU WARN KIDS IN YOUR SONG "HIDDEN KEYS TO LOVING RELATIONSHIPS" TO BEWARE OF THE "FECAL PUNKS". WHAT THE FUCK IS A "FECAL PUNK"?

P: WE HITCH HIKED TO SANTA CRUZ AND THE FECAL PUNKS WERE THESE KIDS THAT WE MET IN THE DUMPSTER.

MRR: YOU WERE CRUISING THE LOCAL DUMPSTERS?

H: YEAH. WE WERE. ACTUALLY.

P: AND WE WERE SLEEPING ON THE BEACH AND STUFF. AND THEY WERE LIKE. "YOU CAN SLEEP WHERE WE SLEEP. THERE'S KIND OF LIKE THIS WAFTING SMELL OF SHIT AND EVERYTHING. BUT IT'S COOL".

J: SO WE HAD TO DECLINE. BUT THE FIRST TIME WE MET THEM WAS AT THE SAFEWAY DUMPSTER AND THEY DECIDED TO SHOW US A SHORTCUT BACK INTO TOWN AND WE WERE LIKE. "YEAH. OKAY". SO WE GO WITH THEM DOWN THE TRAIN TRACKS AND INTO THIS TUNNEL. IT SMELLED KIND OF FUNNY AND THERE'S JUST THIS.. THIS STUFF... OOZING DOWN THE WALLS AND SOMETHING DRIPPED ONTO THE SHOULDER OF THE PERSON IN FRONT OF ME AND I STEPPED IN SOMETHING SQUISHY AND I WAS GETTING KIND OF CREEPED OUT. WE HAD A FLASHLIGHT AND ALL OF A SUDDEN. HOLLIE YELLS OUT." OH MY GOD. IT'S HUMAN SHIT!!!"

MRR: HUMAN SHIT?? IT WAS DEFINITELY HUMAN SHIT?

H: DEFINATELY. THERE WAS TOILET PAPER AND SHIT TOO. IT WAS HORRIBLE.

(CONVERSATION MOVES TO THE BRAZILIAN TV GUY WHO HAS BEEN AROUND TOWN LATELY)

MRR: YEAH. I SAW HIS LENSE GET ALL STEAMY DURING YOUR SET. "OOH. ZEE PUNK GIRLS WEAR ZEE LEETLE OUTFEETS IN AMERICA!"

P: JANELLE HAS TO WEAR A HOT OUTFIT AT EVERY SHOW SO THAT MORE PEOPLE WILL COME.

J: I DON'T EVEN WANT TO. PHYLLIS MAKES ME. SHE SAYS. "SQUEEZE INTO THEM HOT PANTS. BABY. WE NEED TO SELL MORE RECORDS".

H: SHE TRIED TO GET ME TO WEAR A SKIRT-THING THAT BARELY COVERED MY ASS.

P: I'M JUST LOOKING OUT FOR THE BEST INTEREST OF THE BAND.

MRR: IS PHYLLIS THE PIMP OF THE BAND. TRYING TO HOE OFF THE OTHER TOURETTES?

H: TOTALLY.

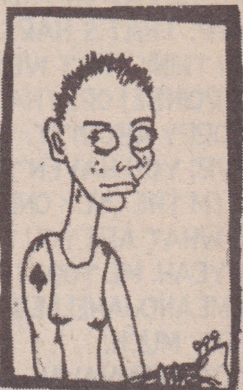
J: A FIFTH OF WHISKEY AND WE'RE PHYLLIS'S BITCHES.

MRR: LET'S SAY THAT. GOD FORBID. WARNER BROS DECIDES TO DROP YOU OFF THEIR LABEL AND ALL YOUR MILLIONS WERE SMOKED. DRUNK. AND GAMBLED AWAY IN AN OVERNIGHT RUN TO LAS VEGAS. WOULD YOU BE ABLE TO GO BACK TO LIVING LIKE COMMONERS? PETTY PUNKS DIGGING THROUGH DUMPSTERS. AS OPPOSED TO THE PEOPLE YOU CAN HIRE TO DIG THROUGH DUMPSTERS NOW?

M: NO.

J: YEAH. RIGHT. "HEY. DAVEY. GET ON YOUR LITTLE BICYCLE AND GO GET ME SOME BAGELS OUT OF THE TRASH. WHILE YOU'RE AT IT. PICK

NAME: Hollie Hopeless
INSTRUMENT: Guitar
Favorite Food: STRAWBERRY milk
GOALS IN LIFE: TO GET out of THE EAST BAY FOR LONGER THAN A MONTH.
FAVORITE Richie Bucher Prose: "WANNA CAKE?" (HE WORKS IN A BAKERY)
SHooting Spree Spot of my Dreams: THE BINGO GAME ON Gilman St.
FAVORITE BANDS: BIKINI KILL, Slant 6, JAWBREAKER
MOTHER'S NAME: ALICE "BIG AL"
How to win me over: SORRY, MY HEART HAS ALREADY BEEN WON, BY THE OLD LADY IN THE HILLS – SHE'S LETTING ME LIVE IN HER GARAGE FOR FREE.



① Name - Phyllis The Hook (ARG!)
② Instrument - Drums
③ Favorite Food - rocks, Nails, Yer mama
④ Goals in Life - to get some (goals)
⑤ Favorite R. Bucher Prose - About the clown
⑥ Favorite Band - THE SMOKING POPES!
⑦ Shooting spree spot of my dreams - Anywhere Aaron Cometbus is.
⑧ Mothers name - Charlotte the Hook Senior
⑨ How to win me over - a Joint or if you have a car or if you arent Aaron Cometbus.

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GIRLS and Chaos

YOURSELF UP SOMETHING NICE". THEN I GIVE HIM A LITTLE PAT ON THE BOTTOM...

MRR: THAT'S HARSH SHIT.

J: I THINK THAT WE'RE ALL GOING TO OVERDOSE ON HEROIN BEFORE THAT HAPPENS, SO WE DON'T HAVE TO WORRY ABOUT IT.

MRR: YOU HAVEN'T QUIT YOUR DAY JOBS, HAVE YOU?

P: I'M THE ONLY ONE WITH A JOB HERE.

H: WHAT ARE YOU TALKING ABOUT? I HAVE A JOB.

J: YEAH, ME TOO.

H: ME AND JANELLE BOTH MAKE ESPRESSOS, THANK YOU VERY MUCH.

J: I'VE BEEN HAVING A JOB!! I SHACKLED MYSELF TO THE ESPRESSO MACHINE LONG AGO. I'VE BEEN AN ESPRESSO JOCKEY FOR MONTHS. MY HARD EARNED MONEY BOUGHT THAT VAN OVER THERE.

MRR: WELL, I'M PROUD OF YOU, JANELLE.

P: I'M A RECEPTIONIST.

H: JANELLE MADE THIS MOCHA RIGHT HERE. THE ONE WITH PHLEGM IN IT.

J: NO, NO. ONE OF MY CHARMING CO-WORKERS MADE THAT FOR ME. THEY LOVE ME.

P: WHY DON'T YOU ASK JANELLE ABOUT SOME OF HER BOYFRIENDS?

MRR: SO, JANEELE, WHAT'S UP WITH YOU AND YOUR STALLIONS?

J: WHAT BOYFRIENDS? I DON'T HAVE ANY BOYFRIENDS.

MRR: DO YOU HAVE A LITTLE RANCH FOR THEM AROUND BACK SO THAT THEY DON'T ROAM FREE?

P: SHE'S GOT THIS BOYFRIEND NAMED AARON FROM THE PROBE... (LAUGHTER)

J: NO!!!

P: THEY GET DRUNK AND FUCK ON A REGULAR BASIS AFTER SHE ANSWERED HIS CLASSIFIED IN MRR. (LAUGHTER)

M: YEAH, YOU CAN SEE JANELLE POSING FOR THE PROBE NEXT MONTH.

J: I JUST WANT TO DO A LITTLE SOMETHING TO HELP PROMOTE THE BAND. IS THAT SO WRONG? I JUST WANT TO HELP THE BAND.

MRR: YOU GUYS, I DON'T THINK I WANT TO HEAR ANY MORE, OKAY? NOW, SERIOUSLY, IS THERE ANYTHING YOU WANT TO SAY TO THE KIDSS? THE WORLD IS GOING TO SHAMBLES, KIDS ARE DOING DRUGS, SHOOTING CRACK IN THEIR EYEBALLS. WHAT'S GOING ON? CAN THE TOURETTES SOLVE AMERICA'S PROBLEMS?

(A MOMENT OF SOLEMN CONTEMPLATION)

J: WE JUST WANT TO GET LOADED AND FUCK.

MRR: JANELLE, YOU REALLY DON'T MEAN THAT.

J: I KNOW.

MRR: OH MY GOD, THE TAPE STOPPED!

J: OH FUCK! AGAIN?!?

MRR: NO, JUST KIDDING. WELL, DO YOU HAVE ANY CLOSING REMARKS SO THAT WE CAN END THIS THING PAINLESSLY?

P: I THINK THAT YOU SHOULD COME SEE THE TOURETTES WHEN WE COME TO YOUR TOWN AND BE OUR FRIEND. (EVERYONE IS TOUCHED).

MRR: AWW, THAT WAS NICE. NOW, JANELLE, SAY SOMETHING MEAN.

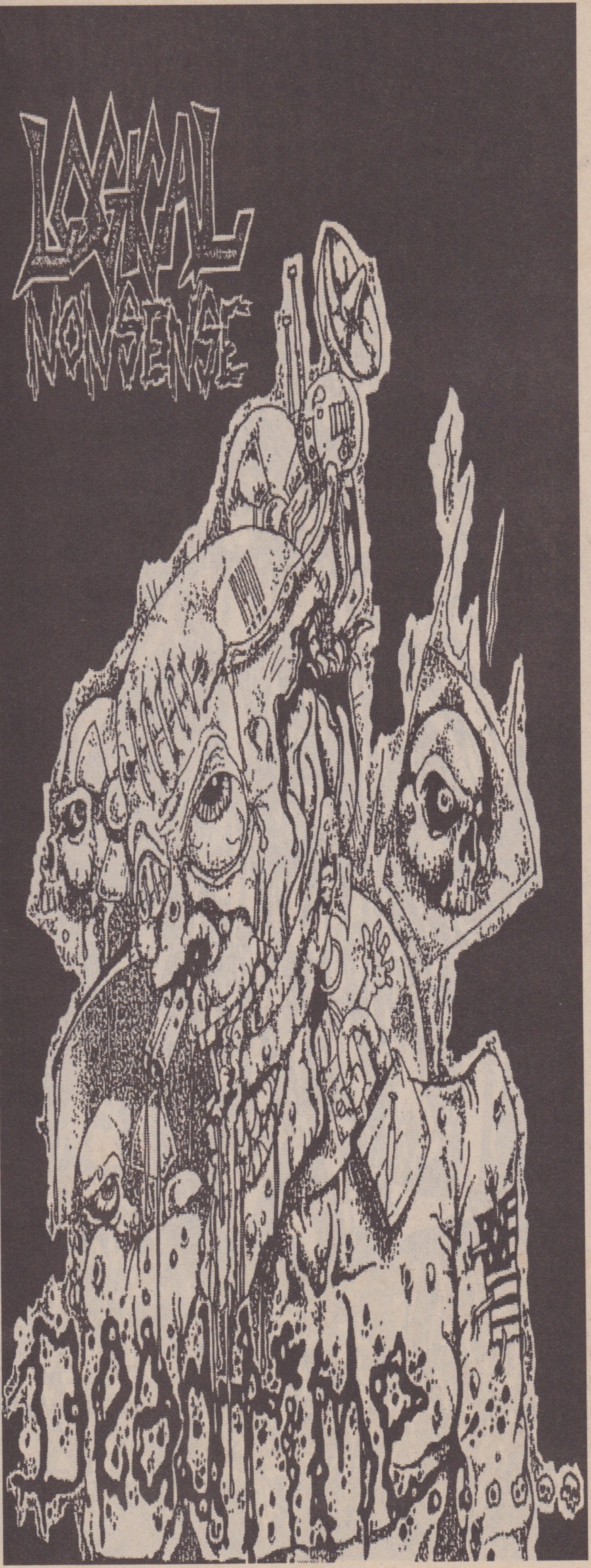
J: NO.

THE TOURETTES HAVE A 7" ON LOOKOUT RECORDS CALLED "HIDDEN KEYS TO LOVING RELATIONSHIPS" AND ARE GOING TO BE ON THE NEXT KILL ROCK STARS COMP. ALSO, THERE'S A U.S. TOUR PLANNED FOR JULY/AUGUST, SO YOU SHOULD COME SEE THEM WHEN THEY ROLL INTO YOUR TOWN. YOU CAN REACH THE TOURETTES BY WRITING: PO BOX 4047, BERKELEY, CA 94704, OR CALL MOLLY'S ANSWERING MACHINE: (510) 644-3026. SEND $2 FOR THE TOURETTES SURPRISE PACKAGE. THANKS.

Buck Naked Karate Girls was conceived by singer/guitarist/songwriter Doug Slug (ex-Tri Rails guitarist and honorary Chickenhead bassist) in the retirement community of Coconut Creek, Florida, back in 1991. After producing two demos, "Buck Naked Karate Girls" and "Stoopid Songs for Stoopid Peeple," he moved to San Francisco to form a live band. Within six months he met up with world famous drummer Nori (Not Seaweed) Kozuma and bassist Eric Bradford (ex-Jazzin' Hell Saxophonist). Our music is short, snotty, idiotic punk rock with lyrics about mail order brides, bellybuttons, being a dork, and various songs relating to human excrement (you know, poo-poo, caca, doody, etc.) At our shows we wear goofy stage costumes and usually provide a "bad" entertainment bit somewhere in the middle of the set. Basically, we just want to get up on a stage and act as immature and obnoxious as possible, and maybe even play some music while we're at it. We would like to do a two-week mini-tour of Japan, from Tokyo to Kyushu, sometime in late '94. If anyone can help us out with info on places to play and/or stay in Japan, or Japanese bands that we could tour with, please contact us. Buck Naked Karate Girls c/o Thicker Records/ PO Box 881983/ San Francisco, CA 94188-1983/ Email: 72154.3657 @compuserve.com

LOGICAL NONSENSE REIGNS FROM SANTA FE, NEW MEXICO AND IS PROBABLY THE OLDEST PUNK/HARDCORE BAND IN THE AREA. LOGICAL IS DAVE- GUITAR, NICK-GUITAR, PAT-DRUMS, VIC- BASS, AND MIKEY- VOCALS. THIS INTERVIEW WAS DRUNK AND STONED AFTER A PARTY IN SANTA FE.

LENNY



MRR: WHAT DO YOU GUYS WANT TO DO IN 94?
V: Play as many shows as possible.
N: Play as many places outside Santa Fe as possible.
MRR: ARE YOU INTO PLAYING OVER-21 GIGS?
N: Fuck no!!!
MRR: YOU'RE NOT INTO THAT AT ALL?
P: Over 21 gigs, our friends and pretty much ourselves, can't get into them.
D: Fuck over 21 gigs, it's discrimination.
M: Over 21 shows are like bullshit, it's like you have people sayin' that the crowd is older or more fuckin mature and shit and it's bullshit cuz it doesn't matter how old you are, your taste can be just as mature as anyone else's.
P: Anyone got a cigarette I can bum?
MRR: WHAT DO YOU THINK OF SANTA FE, BOTH THE PAST AND WHAT'S GOIN' ON NOW?
M: I feel the scene in Santa Fe earlier, when we came out, was killer cuz we were putting on our own shows, putting up our own flyers, getting our own places and pulling in bands that we wanted to set up shows for, and it was like a feeling of accomplishment I guess—if the shows were successful, which most time they were. But at this point there's not enough people into the underground and hardcore scene that fuckin support bands. It's like most people are into mainstream shit, heavy metal, alternative rock or whatever.
MRR: BUT WHAT ABOUT A NIGHT LIKE TONIGHT WHERE YOU CAN THROW TOGETHER A HOUSE PARTY FOR A TOURING BAND IN JUST 2 DAYS AND HAVE A HOUSE FULL OF PEOPLE?
M: But its not really a show where you're helping a band out, I mean helping a touring band out by getting them seen and heard or whatever. When you're a band on tour you need to get some cash, even if it's just gas money or a fuckin six pack, it fuckin helps out. I think that if we were doing our own shows in Santa Fe, there would be that feeling of accomplishment.
P: The scene back when we were playin The Pipelines (old outdoor gig spot), back then everyone was fuckin psyched and fresh and there were places to play and a lot of fuckin bands just ready to go out and fuckin do it and pretty much all those shows were that day, "Hey, let's go out to the Pipelines and play". We'd give everyone a call, get the generator together and go. We used to get shows at smaller little bars that would let us do shows there. And uh, now there ain't jack shit. Everyone wants to charge a million dollars to play at their place.
D: (Whilst smokin pot) I think as far as our scene here, it was a lot more cool cuz a lot of the scene was a lot of young people, and young people have lot more time on their hands and a lot more energy, and a lot of people seem to have "grown up" and joined society or whatever the fuck. But I think the people who still know us and still hang out are fuckin bad ass.
MRR: BUT YOU DO THINK THINGS HAVE GONE TO SHIT CUZ PEOPLE ARE LAZY?
M: I don't really think it's a question of laziness or anything like that, it's just the fact that there ain't nowhere to play here in Santa Fe, no one is fuckin gonna say "Here's my spot, gimme a hundred bucks and I'll rent you this space." They want a lot of money if you're gonna play.
V: Nobody wants to let you play shows cuz of the younger kids. They think just cuz there's younger kids that they are gonna thrash the whole place or just that that type of music brings a certain crowd of kids out. And supposedly they are into drugs or crime or whatever the fuck they think.
MRR: IS THAT TRUE OR NOT?
V: In a lot of ways.
N: In a lot of ways I think that's true, like any venue that we've played that's been shut down, those have been the reasons that they've been shut down.
D: People don't fuckin show respect for places and they fuck em all up.
MRR: WHAT DO YOU GUYS THINK ABOUT RESIN RECORDS?
N: I think it's cool, them putting on shows and shit, but I don't

really respect it too much cuz over-21 sucks. It cuts out about 3/4 of the people who could be there.
M: It's cool for what they are doing, I mean, they are obviously trying to reach a certain type of crowd and they can't hide their desires to be a big time label. I think in a lot of ways Resin is tryin to be the Epitaph of Santa Fe, or Albuquerque, and they are just doin what they think it takes to get shit together, and as far as they are concerned that's the only way to do it. Ya know, by having over-21 shows, having people pay for beer and shit, and as far as people thrashing on places that we've rented to have shows, ya know, I think it's a fucked up double standard that in the papers, they are always bitching about crime and kids shooting each other and kids getting drunk It's like you can't get totally smashed at a show here unless you sit out in the parking lot or something. If you want to get all fucked up at a show or somethin', that's your business, but to go into a place where someone else is tryin' to somethin for other people and to just fuck it up, that ain't cool. But even if you are there fuckin shit up, I would figure that it's better than some motherfucker out on the street robbing someone or kicking someone's head in.
P: Resin Records in a lot of ways, discriminates against some bands.
MRR: YOU GUYS INCLUDED, RIGHT?
P: No, well, we played a Resin show with Neurosis and the reason we might not play for them (Resin) again is cuz we were under 21 and a lot of our friends were under 21 and a lot of them got into that show and they had a big fuckin spaz about it, which I guess is understandable cuz if they got caught with a bunch of people under 21 they would probably go to jail.
D: I don't fuckin think it's understandable; they should just do under 21 shows.
P: Yeah, I agree.
M: I kinda feel that, on the whole, that Resin and the crowd that they are tryin to reach, like it isn't really a punk thing or a hardcore thing at all, it's just fuckin the stereotypical so-called alternative rock n roll scene that they are tryin to reach. They have ads in MRR or whatever but they aren't tryin to reach the punx, they aren't into Oi Polloi or BGK or bands like that, they want that fuckin SubPop shit.
P: But see, they still do pull in bands like Neurosis or Buzzoven, bands that I like and listen too.
N: But we still can't go to see them cuz a lot of us still don't have an I.D.
P: And that is what sucks, ya know, is Buzzoven playin on a Resin bill and we can't fuckin go and see em.
V: The club wants to do a show, but then it's always a 21-and-over show so they can make more money at the bar.
MRR: WHAT IS LOGICAL DOING TO CHANGE THE SCENE, EITHER IN SANTA FE OR ALBUQUERQUE?
M: As far as the Albuquerque scene goes, I feel we have support from them, but as far as doing anything creatively within it, we are not really a part of that. As far as Santa Fe, whenever we play we try to make it clear what the fuck we are about. Just let people know it's really about doing it yourself.
D: I put on shows for bands and shit when they call me.
N: I can think back a couple of years to when there wasn't anything happening in Santa Fe or Albuquerque and it got to the point where we said *fuck it* and Mikey put on Plaid Retina and we did some other shit and it was cool.
M: There was a lot more people here into the scene and really into the fuckin music, and we would all work together. But when Grimple split for the Bay Area and 23 More Minutes split, they were people who were really crucial to the scene and it became harder to keep doing shit. It always seems to go in waves here.
P: Changing the scene in Albuquerque: get rid of the big stupid skinheads.
M: Whether their nazis or not, they still have that mentality of "If you even bump into me wrong were all gonna jump you and kick your ass".
V: These fucks show up and they get all fucked up right away,

then start shit and then the whole gig is fucked.
M: Albuquerque has a great scene except for their shit.
P: Yeah, it's a great fuckin bunch of people out there.
D: I think the scene needs to back each other when the shit goes down.
V: Especially when it's 4 guys on top of 1 guy, it sucks.

MRR: FOR THE LAST 6 YEARS, YOU GUYS HAVE HAD THE SAME LINE-UP; HOW DO YOU KEEP IT TOGETHER?
D: We are fuckin bros, man. Love, man.
N: The way I look at it, when we first started we weren't a band, we were just a bunch of friends getting together, making a bunch of noise, smokin pot like fuck. Then as we went on, we all started learning our instruments and we all got comfortable with each other. Anyone in the band can come up with an idea and everyone else picks up on it right away.
D: Musically we all grew up together.
V: I know one thing that really helped was when we started we were all really young and I learned how to play bass around these guys and I know they learned how to play everything around me, that's why it's always worked out.
P: Also, we have sex a lot. That really helps. I don't know if you've ever fucked four guys at the same time, it feels pretty damn good.
M: But on tour you tend to feel abused (laughter).

MRR: WHAT ARE YOUR LYRICS ABOUT?
M: I got a lot of ideas from all of us hanging out and getting fucked up together cuz we all have a lot of feelings about all kinds of situations, political situations that we would hear about and talk about. I get a lot of ideas like that. I feel that I kinda have a heavy conscience about a lot of things and I get some shit from that.

MRR: DO MIKEY'S LYRICS SPEAK FOR EVERYONE IN THE BAND?
N: Usually when Mikey writes a song that's really strong willed and the feelings are really there, we are all in that situation and we are thinking the same thing. Even if it's something small that's just bothering one of us, it bothers all of us cuz we are all brothers.

MRR: WHY DO YOU GUYS PLAY THE MUSIC YOU PLAY?
P: Because tomorrow I'm gonna wake up and I'm gonna be pissed.
D: It's fuckin better than getting stoned or anything, when you're pissed and playing guitar you put that feeling into what you're playing.
N: Every one of us has so many different influences and we all have a lot of the same influences, but it all goes into our music.
V: I have a lot of influences but my own style of bass playing is just my own.
D: For me, playing is like a fantasy (drunken laughter)

MRR: I KNOW OF AT LEAST TWO PEOPLE WHO WILL BOOK A EUROPEAN TOUR FOR YOU; WHY DON'T YOU TRY TO GET THERE?
D: Money, bro.
N: There is still a lot of our own country that I haven't seen yet and I'd like to check it out.
M: There really isn't any excuses, it all comes down to a personal level, I can't force the band to save money just like they can't force me to save money.

MRR: IF YOU ALL WANT TO TOUR, THEN WHERE DOES THE "FORCE" PART COME IN?
P: Its not a question of do we want to do it, it's a question of do we want to get off our ass. I'm not saying that we're not gonna do it, it's just that we've fallen into a rut that a lot of people fall into. Everyday fuckin life.
V: For me, it's hard cuz I have to have enough money to go, plus worry about the money for my two kids and be able to afford rent and everything when I get back.
M: As far as touring goes, we are planning to tour this summer, a kick ass tour, and as far as I'm concerned, Europe would be a blast after that.

MRR: HOW DO YOU FEEL ABOUT DRUGS AND THE DRUGS LAWS HERE?
D: I think a lot of the drug laws are bullshit cuz a lot of the crime problems would be solved if they legalized some of the drugs, plus they'd be more clean and regulated. But at the same time, the government would have complete control, which is lame.
M: I kinda feel that the drug laws in some aspects are fucking ridiculous, but at the same time I can't agree with being able to walk into a liquor store and buy heroin over the counter.

MRR: WHO DO YOU WANT TO THANK?
M: I wanna thank Buzzoven cuz Brian, Kirk, Ashly, and Dennis are fuckin the raddest people on earth. Also fuckin Grimple cuz they're homies.
N: I want to thank Raina and Mark Shees because without them I probably would have fuckin died.
V: Sam and Alethia.
D: First of all, David Hayes, and Murray Bowles, and Grimple, and all the motherfuckers in the East Bay that helped us out and all the motherfuckers in New Mexico that helped us out.
P: I wanna thank the Brito family: Johnny, Phil, Rita, Mr. B, and Lenn Rokk, and my blow up doll, and anyone who helped us, and Dave Hayes.
All: And 23 More Minutes!!!!!!

LOGICAL WILL BE TOURING SUMMER OF 94 IF YOU CAN HELP CALL PAT AT (505)984-2841. YOU CAN WRITE THESE FUCKS AT 1612 YOUNG ST./ SANTA FE NM 87505. ALL THEIR SHIT CAN BE PURCHASED FROM TOO MANY RECORDS.

SETTIN' THE WORLD ON FIRE!

FIREWORKS was born shortly after Darin Lin Wood's return from one of his many excursions with Monsieur Jeffery Evans' powerhouse, '68 COMEBACK. Fast and furiously, these four hellions began making a big noise, cutting and pasting older, more traditional sounds with their own brand of ugly, irreverent fuck-a-billy. With all due respect, I think some of the garage masters of the past would stir in their graves if they could hear the raunchy din blasted out from a FIREWORKS gig. Who knows, maybe they can... FIREWORKS (Darin: Guitar, Vox • Janet: Drums • Chris: Guitar • James: Guitar) was interviewed by Dallas lo-fi trash merchants The OVAL-TEENS (Sean, Alex, and John).

Darin: The reptile house.
Chris: The three headed woman.
James: My favorite sideshow is the unicorn.
Janet: The Popeye (as in "Popeye" Perry)

Sean: Darin, tell us your Disneyland story.

Darin: Oh yeah. OK, it was me & my friends Gabrielle, Brad Tucker, who used to be in the Red Devils, and this guy Mikey. We used to drink these family sized bottles of Robutessen that we had hefted from various fine stores in the area.

Alex: How old were you?

Darin: I guess about 16 or 17. So we pulled into the Disneyland parking lot. Brad's dad worked for the Burroughs Corporation and they had rented it out for the evening, so it was this big private party at Disneyland. Anyways, we get there and proceed to chug these family sized bottles of Robutessen, which of course were wretched. We got out of the car and were just collecting our thoughts and waiting for it hit us. As we're locking the doors, the Disney police pull up and go: "Whadd'ya doin' here?". And we're like: "Oh, you know, we're just about ready to go in and have just a swingin' time here at Disneyland, what else would we be doing here?" So they say: "What was that you were drinking?" So I say to them: "Well, you see, we've all got these terrible colds and we were just finishing off our cold medicine." Basically, to make a long story short, they took us into custody. They took us to the Disneyland jail. There's a fucking jail down there! So they take us to the cell, and by this time, we're starting to trip pretty hard, and there were all these yellow and blue chairs in about four or five foot stacks. The cell was packed with them, so we had to climb up on top of the stacks to sit down. We sat there in the back of the Disneyland jail just having a blast. No shit, it was the funnest ride of the night. So then they cut me and Brad loose cuz they can't get ahold of our folks, and they're like (shaking his finger): "Don't fuck up." We get out of Disney jail and immediately get busted again for stealing. (laughing) We stole incense. So that's my funny Disneyland story.

Alex: What's your first memory of music?

Darin: I don't know about my first memory cuz my parents were hippies so I was exposed pretty early on. I do remember the first time I flipped out over rock-n-roll was when I dove into my mom's Stones records. I was bouncing through them and I saw Brian Jones on the cover of *Between the Buttons* and I thought he looked creepy. So I heard "Let's Spend The Night Together" and just flipped out. The next day my mom brought

home a Surfaris single with "Wipeout" on it and Sweet's "Little Willie Won't Come Home." That did it. I guess I was about five or so.
Chris: I remember being with my dad and we were borrowing this guy's truck. I don't remember how old I was. Anyways, we were returning the truck and "Whole Lotta Love" came on the radio. (Laughing) It came to the freaky part in the middle and I was like, "Oh shit, what's this?"
James: The first time I remember hearing a song was when my parents took us to this restaurant when I was a little kid. That Rod Stewart song came on (sings, half laughing) "If you want my body, and you think I'm sexy..." My dad got all pissed off cuz we were just little kids and we were repeating it. (Laughing) He got really mad.
Brief exchange of "Two quarts of dog semen pumped from Rod Stewart's stomach" stories.
Janet: My earliest memory of rock-n-roll wasn't really from my parents, it was mostly from my brother. He used to jam out in his room and play his guitar for me and I just thought he was really cool. I liked the Rolling Stones a lot too, they were my favorite band when I was a kid.
Sean: So what was your first rock concert?
Janet: Hmmm, I don't remember.
Chris: Rush
Darin: Like I said, my parents were wigged out hippies so I went to concerts that I don't remember cuz I was pretty young. Apparently, according to my mom, it was the Doors. Frankly, I hate the Doors, they sucked, I've always hated them.
Chris: (to Sean) So what was your first concert?
Sean: Kiss in seventh grade.
Chris: What about you John?
John: Elton John when I was like seven. (Laughs) I got to meet him too. We got to go backstage afterwards and he signed our programs. He was really sweaty. I heard they pumped Elton John's stomach and found Rod Stewart.
James: Man, I remember my parents taking me to Chuck Mangionne.
All: Uuuuuugghhh!
Chris: What about you Alex?
Alex: It was either Rush or Willie Nelson.
John: Yes, but in the larger sense, what's the difference?

Alex: So, uh...Without stirring up too much deep emotional shit, tell us a humorous but traumatic childhood experience.
Darin: I've got one that's really great.
Janet: Oh no! Don't say it! (Laughs)
Darin: When I was about twelve I was sick in bed for about a month and a half during school time, and unbeknownst to me, they were giving me some sort of pain killer that I think was an opiate. So when I got better and I went back to school, I started getting this crazy feeling in my legs and my arms were hurting and I couldn't figure it out. I'd been eating pretty much just liquids like shakes & stuff the whole time and my mom gave me a sack lunch with a tunafish sandwich & Twinkies & shit, and I ate it. Apparently I was going through withdrawal or something, I don't know, but I was sitting in the back of the class and I had to fart y'know? (laughing) I was way in the back and I was sitting next to my buddy Lance, so I went (makes squishy fart noise) and just shit my pants like nobody's business. So I'm sitting there going, "Oh fuck", to myself, and the teacher's up there talking and Lance looks at me and sniffs cuz it stunk really bad and goes (loud) "Eeeeeew! Whuzzat?" (laughs) I got up and ran out the fucking door. It was humiliating cuz I had shit dripping everywhere. I went to the nurse and I just sat there with my legs crossed so the stench wouldn't go anywhere. The nurse called my dad, I got on the phone and my dad says: "Darin, is there something wrong?", and I say: "yeeeaahhh..." He goes: "What's the matter Darin, did you shit in your pants?" I just broke down in tears. It was horrible.
John: I shit my pants once when I was in like fifth or sixth grade. I don't know why I did it. I was on the softball team and I was in the dugout during a game, cuz they never played me. I had to go to the bathroom really bad and I just said to my self: "Well, I think I'll just go in my pants and see what happens." So I sat there and shit my pants.
Alex: Was that the time you shook it out your pant leg?
John: Oh yeah! That was another time. (Laughs) I promise this was the only other time I shit my pants. I was walking around in the summer time and I was wearing those swimming trunks with the underwear built in. I had to shit and I knew it was gonna be one of those hard little nugget shits, so I did it and just kind of moved around and shook my leg till it fell out my trunks and rolled on the ground.
James: I shit my pants about two years ago. I was in this chick's car and I was totally fucked up. She got out to go get some beer so I thought it was safe to slide one out, but it wasn't a fart it was a turd! I rolled down the window and smoked about eight cigarettes. We

got back to her place and I was like "Man, I really need to use your bathroom." I took my underwear off and stuffed them up behind her toilet. I went back about six months later and they were still there.

Sean: (laughing) OK, I've got a serious question.

All: Oh no!

Sean: What to you is the essence of the FIREWORKS experience?

Darin: Pure action rock.

Chris: The 'go' sound of the nineties.

Alex: OK, so the name is taken from *This World And Then the Fireworks* by Jim Thompson, right?

Darin: Yeah.

Alex: Is that your favorite Thompson story or is it just cuz it sounds cool.

Darin: I thought the story was really fuckin' sick & twisted, so it appealed to me. That and the fact that we get free advertising all over the place. There's Fireworks stands all over the place.

Chris: So what's the essence of the Oval-Teens?

Alex: This isn't our interview, it's yours.

Chris: Hey man, if you can get it in print...

John: I think our essence is...

Alex: Low-brow, Lo-fi, Lo-co.

John: You see, you've got rock and you've got roll, and they converge into this like, rock-n-roll lattice. Somewhere in that lattice lies the essence of the Oval-Teens. (Laughs) OK, if the music of Fireworks was a Mexican food, what would it be?

Darin: A Chimichanga!

Janet: No, not a chimichanga.

Darin: OK, a hot tamale.

James: A shot of tequila.

Alex: So who are some of your current favorite bands?

Fireworks: The Gories!

Darin: Yeah, the Gories are one of my all time favorites.

Janet: Supercharger, but they're not around anymore.

Chris: Royal Trux, Pussy Galore. The early Fall is up there too.

Darin: Dead Moon is totally cool. We get to play with them when we go to Europe. I like Rocket From The Crypt a lot too. They're cool guys. I wouldn't mind playing with them.

Chris: I wanna play with the Oval-Teens.

Janet: Me too, y'all rock.

Oval-Teens: Thanks!

John: What do you think was the best release of '93?

Chris: *Extra Width* by the Jon Spencer Blues Explosion.

Janet: I like that TrashWomen record a lot.

Sean: Yeah! All Right!

Darin: *Supercharger Goes Way Out*. That might be '92 but it fuckin' rocks.

James: I like the Phantom Surfers record.

Sean: You guys have a lot of stuff coming out soon.

Darin: Yeah, mainly because our friends are really cool and they believe in us. Like Larry Hardy from In The Red, He's one of my favorite guys, he's so fuckin' cool. And Tim Warren from Crypt is totally cool too. The way those guys run their boat is just completely different from they way everybody else does.

Chris: Yeah, it's not some corporate 'sign a contract' type thing. People say to us "Oh wow, you signed to Crypt." We didn't sign anything.

Darin: We didn't need to.

Chris: It's all on verbal agreements. Tim just totally comes through for us.

Darin: Larry too. They always come through with what they say they're gonna do. And in return they expect just the shittiest, trashiest, ugliest rock-n-roll that we can give them.

Chris: And that's exactly what we want to provide for them.

Sean: That's so cool. So many people don't get it. They think they need a fuckin' 32-track.

Darin: Well those people can suck my dick. If that's what they think, that's fine. We do everything on just a jam-box or a Revox 2-track, whatever's available. We also like to do everything in analog.

Chris: And keep it in analog, as a matter of fact, our record is gonna be mastered in analog. Digital ones and Zeros will never touch it. The CD obviously has to be mastered from DAT, but the record will be totally analog.

Darin: Oh yeah, another band we forgot to mention is Jack Knife, they fuckin' rule. Me & Chris were fortunate to play with them on some of their stuff, and hope to do it again.

Alex: Anything to say in closing?

Darin: If you're ever abducted by a UFO, we know of a good outreach program.

Chris: Dallas fucking sucks but we love it cuz it keeps us on edge.

Darin: Yeah, it keeps us hateful.

FIREWORKS Discography:
7"'s:
She's a Tornado b/w Untrue (In the Red)
Silver Moon b/w Moonshot (Easy Action)
I Need Your Luvin' one sided, 300 lmtd. (Star Fuck)
Stalk +1 (1+2) out soon!
LP/CD:
Set The World On Fire (Crypt)
Comps:
50 Megatons: Casting Couch 7" Comp w/ Fireworks, The Red Devils, Action Family, & Dog (Munster)
Endless Sleep, Gimme Another Shot: Hodge Podge Barrage vol. 2 (1+2)
Be Bop Kid: An Invitation to Your Suicide Tribute (Munster)
Kill the Hippies + 1: Star Fuck 7" Comp (Star Fuck) out soon!

Fireworks, PO Box 140021, Dallas, TX 75214

I LIKE THE SMEARS. AND NOT JUST BECAUSE THEY'RE *NICE GIRLS* EITHER. FACT IS, THEIR PRETTY FUCKIN' RUDE. JUST LOOK AT WHAT THEY LIKE TO TALK ABOUT ... FUCKIN' FARM ANIMALS ... SWILLIN' BEER ... AND FUCKIN' MEMBERS OF THE OPPOSITE SEX. THE LESBIAN COMMUNITY SUPPOSEDLY HATES 'EM, BUT I THINK THEY JUST HAVEN'T GIVEN THIS ROCKIN' TRIO THE JUST CHANCE THEY DESERVE. THEY'VE EVEN GOT A NEW DRUMMER, WHO NOT ONLY POUNDS THE SKINS LIKE AN ACE BUT ADMINISTERS SPONGE BATHS AND *QUICK LICKS* LIKE

THE SMEARS

THE PROFESSIONAL THAT SHE IS. BY THE TIME THIS GOES TO PRINT, THE SMEARS WILL HAVE TOURED THE EAST COAST WITH THE WRETCHED ONES AND THE DEVIL DOGS, AND YOU CAN BET YOUR MEASLY BI-WEEKLY PAYCHECK MANY A RIOT ENSUED AT THESE CITIES' FIRST GLIMPSE OF THE SMEARS' HOMEGROWN AND PATENTED *EAT-MY-FUCK-YOU-WORM* APPEAL. IF THE PHRASE *SQUEAL LIKE A PIG* FILLS YOU WITH A DREAD YOU CAN'T UNDERSTAND, YOU OBVIOUSLY HAVEN'T BEEN TO BLOOMINGTON YET, AND YOU SURE AS HELL HAVEN'T STUMBLED UPON GRETCHEN, KATHLEEN, OR ELENA SMOKING DOPE IN SOME BACKWOODS SHANTY, OR SHAKIN' YET ANOTHER ONE OF THE TOWN'S ONLY JUKE JOINTS TO THE GROUND. INTERVIEW BY MATT JAMES BLACK. GRETCHEN: BASS, VOCALS. KATHLEEN: GUITAR, VOCALS.

MRR: WHY THE SMEARS?

K: I ASK MYSELF THAT QUESTION ON AN ALMOST DAILY BASIS, IN AN ALMOST JOBLIKE FASHION.

MRR: WAS IT AN ATTEMPT TO BE IN AN ALL GIRL GROUP, WAS THAT AT ALL IMPORTANT?

G: IT JUST HAPPENED, BUT I'VE ALWAYS LOVED ALL GIRL-BANDS -- THE PANDORAS, THE RUNAWAYS.

K: I WAS IN THE MARCHING PANTHERS OF WESTERN HIGH.

MRR: THANKS FOR REMINDING ME. DID EITHER OF YOU PLAY IN BANDS BEFORE THE SMEARS?

G: I WAS IN A BAND CALLED THE NEVER-MORES. WE HAD A FARFISA ORGAN AND WROTE SONGS ABOUT EDGAR ALLEN POE. I WAS THE ONLY CHICK--I PLAYED BASS--AND OUR MOTTO WAS *TUNING IS FOR FAGS* SO WE WERE REALLY BAD BUT IT WAS FUN AND I DRESSED UP LIKE A GHOST.

MRR: WHEN I FIRST HEARD OF YOU I THOUGHT YOU STOLE YOUR NAME FROM THAT STEVE JONES' MOVIE THAT I'VE BEEN TRYING TO REMEMBER THE NAME OF ... WAS I RIGHT?

G: NO, YOU WERE WRONG MATT. I WANTED TO CALL US LIL' MISS PAPPY & THE SMEARS BUT WE THOUGHT THAT IT WAS TOO LONG SO IT BECAME THE SMEARS. IS IT A GOOD MOVIE?

MRR: WHO'S THE NEW DRUMMER?

K: ELANA PINTO-TORRES.

G: SHE KICKS ASS.

K: DRUM BITCH OF MY DREAMS, JUST RECENTLY STRANDED ON THE ROCKY SHORES OF LAND LOCKED BLOOMINGTON, INDIANA.

G: SHE ONLY WEIGHS ABOUT 95 LBS. BUT CAN JAM REALLY HARD.

MRR: WHAT HAPPENED TO HEATHER?

K: UH, HEATHER LEFT 'CUZ SHE HAD TO GO REAL BAD.

G: HER BOOBS HURT FROM BOUNCING ALL OVER THE STAGE WHILE WE PLAYED.

MRR: I WAS SURPRISED WHEN I HEARD THAT THE SMEARS WERE FROM INDIANA, BECAUSE I THOUGHT YOU HAD THAT WEST COAST SOUND DOWN PRETTY WELL--REAL STRAIGHTFORWARD, REAL RAW. IS THAT SOMETHING YOU'RE CONSCIOUS OF?

G: AS FAR AS I KNOW, WE'RE THE ONLY ALL GIRL GARAGE INFLUENCED BAND IN THE MIDWEST!

K: YOU HAVE TO REMEMBER THAT EVERYTHING WE DO IS FILTERED THROUGH A HAZY SCREEN OF BEER, BAD TV AND BOOTLEG TAPES OF OUR FAVORITE ORIGINAL 60'S GARAGE BANDS LIKE ALL THAT "GIRLS IN THE GARAGE" SHIT.

G: NOT MANY PUNK/GARAGE BANDS AROUND HERE. I DON'T SEE IT AS A WEST COAST THING BECAUSE WE LIVE IN INDIANA. IT'S A SMEARS/INDIANA THING.

K: PLUS, WE VIEW THE WEST COAST THROUGH THE DISTORTED ATMOSPHERIC PERSPECTIVE BROUGHT ON BY LIVIN' IN THE MIDDLE OF A FUCKIN' CORNFIELD.

MRR: WHERE IS BLOOMINGTON, ANYWAY?

G: BLOOMINGTON IS IN SOUTHERN INDIANA. FIVE HOUSES SOUTH OF CHICAGO AND TWELVE WEST OF NEW YORK CITY. WE LIVE IN THE BIBLE BELT! LOTS OF CHURCH GOING LADIES THAT GIVE ME DIRTY LOOKS. FUCK 'EM.

MRR: WHAT DO YOU DO WHEN YOU'RE NOT PLAYING MUSIC?

K: I CALL UP THE PEOPLE ON THE WEST AND EAST COAST AND MAKE THEM TELL ME ABOUT ALL THE FUN THINGS THAT I CAN'T GO TO, ALL EXCEPT FOR LES WHO NEVER GOES

OUT.
G: OUR TOWN HAS DICK SHIT TO OFFER AS FAR AS PUNK GOES. WE GO SEE LOCAL BANDS, SOME GOOD, SOME NOT. I GO INTO THE WOODS AND CAMP AND SMOKE WEED. I PLAY MY INSTRUMENTS ALL THE TIME WITH FRIENDS. ALL OF MY FRIENDS PLAY MUSIC OF SOME KIND OR ANOTHER. I SHOOT POOL IN SKANKY POOL HALLS WHERE THEY STILL PLAY VAN HALEN AND SKYNNARD AND THE BOYS WEAR MUSTACHES. I MAKE FUN OF ALL THE STUDENTS BECAUSE MOST ARE SO CLUELESS IT'S SILLY. I LISTEN TO RECORDS CONSTANTLY. THEY'RE MY SAVIOR. THE TOWN IS SAFE, THOUGH. I CAN GET DRUNK AS HELL AND STILL WALK HOME ALONE!! I WATCH I.U. BASKETBALL GAMES AND SMOKE TWO PACKS A DAY.
K: THERE'S A COUPLE OF BARS THAT HAVE LOCAL ACTS, BUT THE MOST ENTERTAINING IS PARTIES THAT HAVE LIVE BANDS, USUALLY SOMEONE WE KNOW.
MRR: GRETCHEN SOUNDS LIKE A PRETTY FERVENT RECORD COLLECTOR. HOW DO YOU GET YOUR FIX LIVING IN THE STICKS?
G: EAR WAX IS A NEW LOCAL STORE THAT GETS IN GOOD WAX. J.R., THE OWNER, WILL LET ME LOOK AT THE CATALOGUES AND ORDER ANYTHING I WANT. I DON'T REALLY HAVE A JOB RIGHT NOW SO MOSTLY I TAPE EVERYBODY ELSE'S RECORDS. WE ALL SHARE WHEN WE LEAVE TOWN TO GO RECORD SHOPPING.
MRR: DO YOU HAVE ANYTHING TO SAY ABOUT RIOT GIRRRL?
G: NO COMMENT.
MRR: HELL YEAH SEEMS TO BE SELLING THE SMEARS AS A PORN PUNK OUTFIT. ARE YOU INTO THAT JAGUAR'S 'SAW HER IN A MUSTANG' 'GARAGE PUNK UNKNOWNS' STUFF?
G: I DON'T KNOW WHAT THAT MEANS ...
MRR: WHERE DOES THE SEX COME FROM?
G: MY CUNT. WHERE ELSE MATT?!
K: MY SEX COMES FROM PLANET X.
MRR: WHAT KIND OF RESPONSE HAVE YOU GOTTEN FROM YOUR *GET OFF YER HIGH HORSE* EP?
G: GREAT! CASTING COUCH AND MUNSTER RECORDS FROM MADRID ARE GOING TO USE US ON COMPS!
MRR: ANY FAN MAIL?
G: SOME STUPID "I WANT TO FUCK YOU ALL HARD" TYPE FAN MAIL, BUT MOSTLY REALLY SUPPORTIVE COOL LETTERS. PEOPLE SEEM TO DIG OUR EP, BUT WE LIVE IN INDIANA SO WE REALLY CAN'T TELL.
MRR: IS IT WEIRD PUTTING AN ALBUM OUT ON CARGO, SINCE THERE ARE NO OTHER BANDS LIKE YOU ON THAT LABEL? IT MAKES ME THINK OF HOW THE MUMMIES REFUSED TO BE ON SUB POP BECAUSE THEY DIDN'T WANT TO BE ASSOCIATED WITH A BUNCH OF DIRT-BAG HIPPY TYPES.
K: I LIKE MOST OF THE CARGO CATALOGUE. WE HAVEN'T GOT TO THE POINT OF NAME CALLING 'CUZ THEY TREAT US LIKE THE LADIES WE ARE.
G: FIRST OF ALL, I LOVE THE MUMMIES AND HOPE THAT THEY KEEP PUTTING OUT GREAT RECORDS LIKE *YOU MUST FIGHT TO LIVE ON THE PLANET OF THE APES*. WELL, WE RECORDED A DEMO TAPE AND SENT IT OUT TO ABOUT 15 OR SO LABELS. I WENT THROUGH MY RECORDS AND PICKED OUT SOME OF MY FAVORITE LABELS-- ESTRUS, SYMPATHY, DIONYSUS/HELL YEAH, IN THE RED, FLIPSIDE, GET HIP, CARGO WAS ON THE LIST TOO. NOBODY EVEN WROTE US BACK EXCEPT FOR LEE FROM HELL YEAH AND KANE FROM HEADHUNTER. JOEL FROM CARGO RECORDS IN CHICAGO SENT HEADHUNTER OUR DEMO AND KANE REALLY DUG IT. THAT'S HOW HEADHUNTER GOT IT. I LOVE LEE JOSEPH. HE'S A GREAT FRIEND NOW AND A BIG SUPPORTER OF THE SMEARS. WE'RE GOING TO DO A *SMEARS IN THE GARAGE* RECORD WITH HIM SOON. GET IT? LIKE ALL THE *GIRLS IN THE GARAGE* RECORDS HE PUTS OUT. KANE AND HEADHUNTER WERE THE ONLY PEOPLE WILLING TO TAKE A CHANCE WITH US AND PAY TO HAVE US RECORDED IN A STUDIO, AND WHATNOT. THEY KICK ASS FOR HAVING FAITH IN US WHEN EVERYBODY ELSE DIDN'T EVEN BOTHER TO FUCKING WRITE US A LETTER OF DENIAL. WE LOVE KANE AND LEE AND WILL BUY THEM LOTS OF BEER AND GET THEM DRUNK NEXT TIME WE SEE THEM!
MRR: KATHLEEN, YOU DID THE ARTWORK ON THE EP. WHAT ARE YOU DOING WITH THAT?
G: WANKING OFF TO HER DIRTY PICTURES ALONE IN HER SHITTY APARTMENT!
K: RIGHT NOW MY ART IS UNDERGOING COGNITIVE THERAPY IN CONJUNCTION WITH A PSYCHOACTIVE DRUG TREATMENT. I LIKE TO DRAW IN

A LITTLE SKETCH BOOK WHILE ON BREAK FROM WORK. JUST SICK DOODLE LIKE STUFF--STRAP ON ANAL PENETRATIONS, CEPERPHAGIA BESTIALITY DONKEY SHOW STUFF. ONCE A CO-WORKER PICKED IT UP AND STARTED LEAFING THROUGH IT. HE MUST'VE GOT A BONER OR SOMETHING CUZ HE CLOSED IT UP REAL FAST AND LEFT THE ROOM. NOW HE WON'T TALK TO ME ABOUT ANYTHING EXCEPT WORK.

MRR: TELL ME ABOUT THE SONIC IGUANA.

K: UP IN NORTHERN INDIANA IS A TOWN CALLED WEST LAFAYETTE. THAT'S WHERE PURDUE IS, AND THERE'S THIS COOL RECORDING STUDIO THAT THIS GUY NAMED MAS GIORGINI PUT TOGETHER IN HIS RENOVATED BUILDING DOWNTOWN. THERE IS NOTHING AROUND IT BECAUSE THE DOWNTOWN AREAS OF MOST LITTLE TOWNS AROUND HERE HAVE BEEN DECIMATED BY THE RECESSION AND SUPERSTORES. SO ANYWAY, MAS HAS CUT US A FAVOR, HE NAMED HIS STUDIO SONIC IGUANA. IF YOU WANT MORE OF AN EXPLANATION, YOU'LL HAVE TO TALK TO HIM.

G: MAS GIORGINI IS OUR AGE, TWENTY FIVE-ISH, AND IS A SUPERIOR INDIVIDUAL. WE'VE PLAYED WITH HIS BAND BEFORE TOO. IT'S A GREAT STUDIO. THE QUEERS JUST RECORDED THERE AND THEY'RE ONE OF MY FAVORITE BANDS. THE BASS PLAYER IS A FOX TO BOOT. WE PLAYED WITH THEM A WHILE BACK AND THEY WERE REAL COOL TO US. WE HAD A DRUMMER THAT NIGHT WHO DIDNT REALLY KNOW OUR SONGS BUT IT WAS FUN ANYWAY AND THE QUEERS BLEW ME AWAY.

MRR: WHAT ARE YOUR SONGS ABOUT.....HOW ABOUT "SHOUT"?

G: HEATHER WROTE IT SO I DON'T KNOW AND I DON'T CARE.

MRR: "SWAGA DANCE"?

G: OH, THAT'S WHAT I CALL JERKING-OFF SO THAT'S SELF EXPLANATORY.

MRR: "GET OFF YER HIGH HORSE"?

G: ABOUT SNOBS. I HATE SNOBS. I LIKE TO HIT THEM IN THE FACE THOUGH AND SMEAR THEIR MAKE UP! MOST OF MY SONGS WERE ABOUT MY EX-BOYFRIEND. HI JONATHAN! SCREWING HIM AND WHAT NOT. "MOMS ROCK" IS ABOUT HOW GREAT AND SUPPORTIVE MY MOM IS TO ME. "CAN'T GO OUTSIDE" IS AN ANTI-RAPE SONG FOR ALL OF YOU SICK MEN WHO SHOULD BE CHOPPED TO BITS AND FED TO THE DOGS THAT YOU ARE. "BIG 44" IS ALSO ABOUT SHOOTING RAPISTS. IT'S A NICE THOUGHT. ALL OF THESE SONGS WILL BE ON OUR CD.

MRR: HOW ABOUT YOU KATHLEEN. WHAT WOULD YOU SAY IF YOU HAD TO GENERALIZE?

K: A FEW WEEKS AGO I WAS PONDERING THAT VERY SAME QUESTION. I GUESS THE CONCLUSION I CAME TO WAS SEX AND HYPOCHONDRIA. BUT MAINLY HYPOCHONDRIA. THAT SNEAKING SUSPICION THAT THE ODD FEELING OF MALAISE YOU ARE EXPERIENCING COULD EVENTUALLY BE FATAL. I DON'T KNOW. THAT AND NOT BEING ABLE TO GET THE KIND OF LOVIN' I NEED.

MRR: WHAT KIND OF EQUIPMENT ACHIEVES THAT SMEARS STOMPIN' SOUND?

K: FIRST, I TAKE A 1965 FENDER MUSTANG THAT'S HAD THE SHIT BEAT OUT OF IT, AND I RUN THAT INTO A RAT BOX WITH DIRTY

POTS. THEN THAT GOES INTO A MUSIC MAN THAT'S BEEN DROPPED A COUPLE A TIMES.

G: I HAVE A GIBSON BASS WHICH IS WIDER THAN I AM. FOR REAL. IT'S HEAVY AND HAS A GREAT BIG, DEEP SOUND. MY AMP IS A PIECE OF CRAP, TRAYNOR, AND IT'S NOT LOUD ENOUGH SO I CRANK IT UP UNTIL IT'S LOUD BUT SOUNDS LIKE SHIT. SOMEDAY I HOPE I CAN AFFORD A *REAL* AMP.

MRR: SOME PEOPLE SEEM TO THINK THAT A LOT OF THE NEW GARAGE AND GARAGE PUNK BANDS ARE REACTING TO HOW BORING AND COMPLEX HARDCORE HAS BECOME....

K: MUSICALLY, I CAN SAY FOR MYSELF THAT I'M NOT REALLY REACTING TO "COMPLEX BORING HARDCORE." IT'S MORE PLAYFUL THAN THAT. I SEE ROCK'N'ROLL AS BEING SO BROAD AND OPEN TO INTERPRETATION THAT THERE'S SOME ROOM TO POKE FUN AT SOME OF THE MORE POMPOUS ATTITUDES WHILE AT THE SAME TIME BEING SERIOUS ABOUT WHAT YOU'RE DOING, AND IF THAT SEEMS LIKE A PARADOX, SO-THE-FUCK WHAT.

MRR: NOW I'M SUPPOSED TO ASK YOU ABOUT SEXISM.

K: FUCK YA! BUT IT'S NOTHING THAT WE CAN'T HANDLE.

G: ONE OR TWO GIGS I HAD TO DEAL WITH STUPID INDIANA BOYS. I HIT ONE IN THE FACE FOR GRABBING MY ASS. I WISH PEOPLE WOULD GET OVER AND LET US ROCK OUT FOR GODS SAKE! MOST PEOPLE ARE VERY COOL TO US THOUGH, EVEN IN INDIANA!

MRR: HOW OFTEN DO YOU PLAY OUT NOW?

G: WE PLAY ABOUT EVERY THIRD WEEK. WE'RE GETTING A GOOD FOLLOWING IN BLOOMINGTON AND THE SURROUNDING AREA WHICH GIVES ME HOPE. ABOUT 300 PEOPLE WERE AT OUR SHOW LAST TUESDAY AT A LOCAL CLUB, THE BLUEBIRD, WHICH SUPPORTS LOCAL MUSIC. THAT'S A FANTASTIC TURNOUT FOR BLOOMINGTON ON A WEEKDAY.

MRR: WHAT'S IN THE FUTURE FOR THE SMEARS?

K: PUT OUT THIS CD WITH CARGO THAT WE'VE BEEN WORKING ON, GO ON TOUR AND BECOME UNEMPLOYED.

G: I REALLY WANT TO GO OUT ON TOUR AFTER THIS CD IS OUT. PLAY OUT OF THE MIDWEST. I'D LIKE TO START UP ANOTHER BAND AT SOME POINT AS WELL BECAUSE KATHLEEN AND ELANA ARE BITCHES AND I HATE THEM BECAUSE THEY'RE BOTH LIGHT-WEIGHTS!

MRR: I'VE ALWAYS WANTED TO ASK THAT FAMOUS READY STEADY GO QUESTION, BUT NEVER FELT LIKE I HAD MET THE RIGHT BAND UNTIL NOW. HOW OFTEN DO YOU WASH YOUR HAIR?

K: WELL, I WASH MY LEG HAIR EVERY DAY, BUT I HAVE MY PUBES WASHED AND SET ONCE A WEEK BY MERELENE DOWN AT THE RINGLETTE BEAUTY SALON. PLUS, SHE TOUCHES UP MY ROOTS WHEN NEED BE.

G: ABOUT ONCE A WEEK. THAT'S A DUMB QUESTION, MATT, COME ON!

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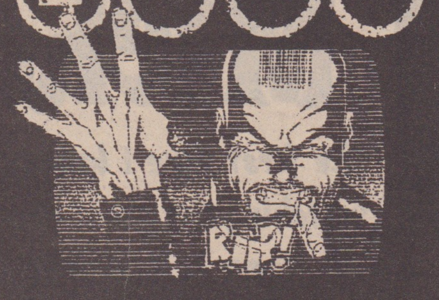

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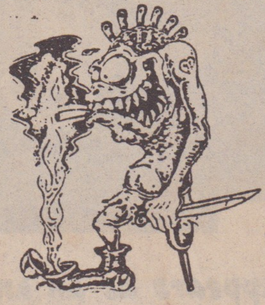

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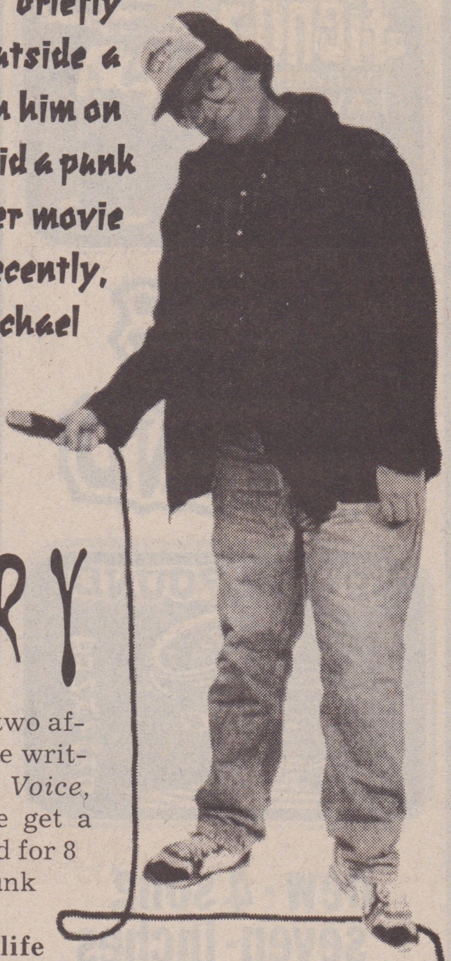
Michael & Me

The first time I became aware of Ben Hamper was in watching the great movie made by Michael Moore called *Roger & Me*, where he briefly appears as an unemployed autoworker, shooting hoops outside a mental hospital. Since then, I had the pleasure of talking with him on the phone and found out that he was heavily into punk rock, did a punk radio show, wrote a book, and is now involved in yet another movie and an upcoming TV series called *TV Nation*. He was in town recently, helping set up a segment of that TV series being run by Michael Moore, in which a segment of it will revolve around Martin Sprouse's book, *Sabotage In The American Workplace*. It was then that we got to conduct this interview. Enjoy. Tim Yo



THE BEN HAMPER STORY

MRR: How did you make the acquaintance of Michael Moore originally?

B: I met him in '79, when I was laid off from General Motors. He had an underground left-leaning newspaper in our hometown of Flint, Michigan. They had a record review section that was really lame—like Jackson Browne was the hardest thing they covered. I wrote a few reviews and sent them in, and he called me back and I started doing reviews.

MRR: What kind of stuff were you into at the time.

B: Basic stuff like The Ramones, Redd Kross, Black Flag.

MRR: How did you become aware of that stuff?

B: I always had a bent towards music that wasn't played on the "classic rock" stations. Dating back to the 60s, I was into garage music, always paid attention to it.

MRR: Were you doing a radio show then?

B: About a year or two after cementing a role writing for the *Flint Voice*, Michael helped me get a show on WFBE, and for 8 years I did the punk rock radio show.

MRR: What was life like for you when we got a glimpse of you in Roger & Me ?

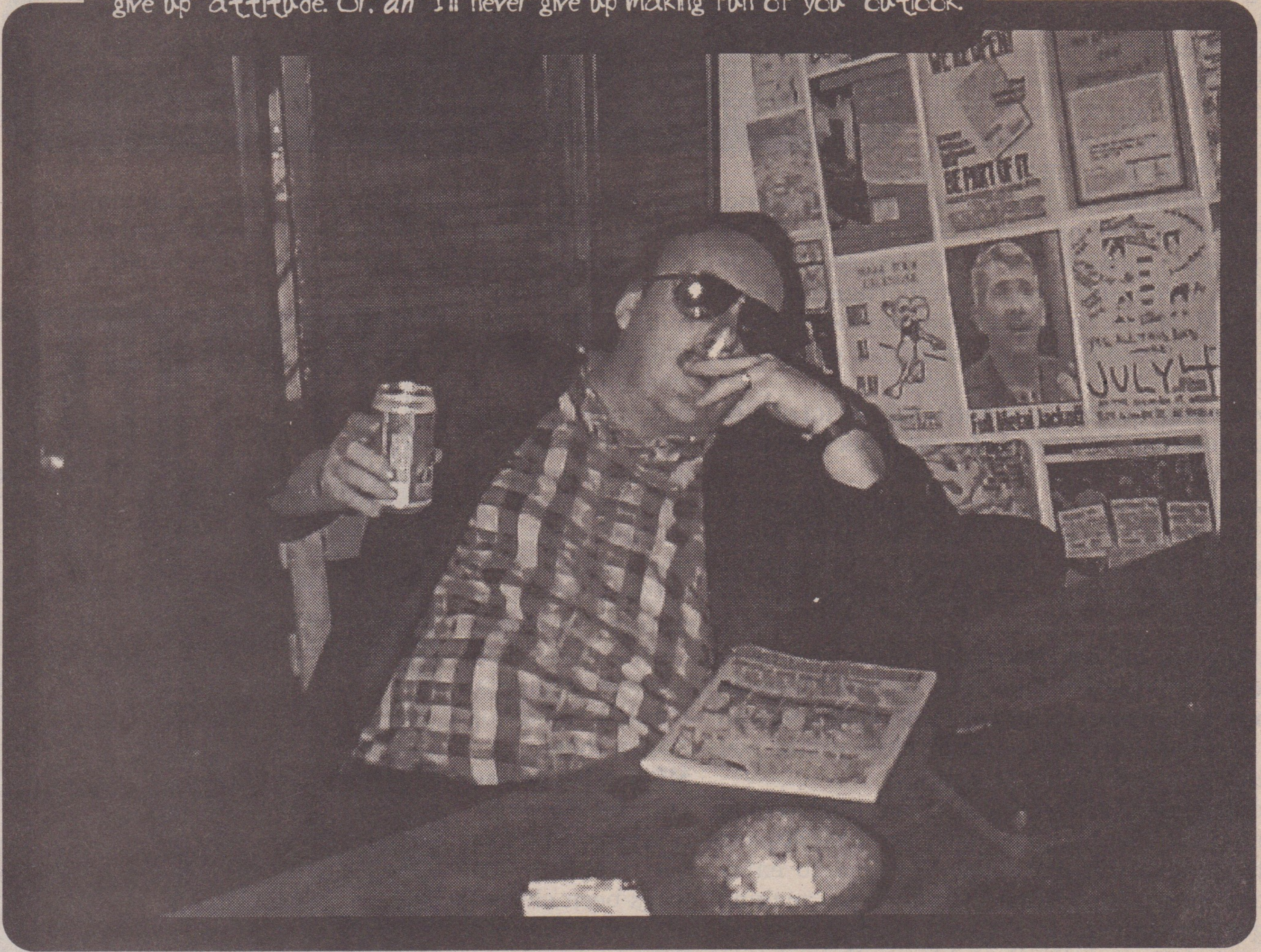
B: It's all sort of blurry to me, being on so many sedatives. Actually, I wasn't unemployed, but had gone through a series of panic attacks in the shop, and that's why I was at the mental health center. I wasn't officially laid off from GM. It had finally driven me mad after about 11 or 12 years. I was drinking heavy, and it got to the point where even alcohol couldn't blot out the monotony and the claustrophobia I felt.

MRR: Did you quit there or did you leave there because of plant closures?

ON WORKING AT GENERAL MOTORS. It had finally driven me mad after about 11 or 12 years. I was drinking heavy, and it got to the point where even alcohol couldn't blot out the monotony and the claustrophobia I felt.

B: I was transferred to another plant in Pontiac, which was ten times worse than the plant I was at, and I really had a hard go there. I was on sick leave, would come back for 2 or 3 days, and all of a sudden I'd have another panic attack. Eventually my doctor told me to find a new way to make a living. Fortunately, my somewhat budding writing career was starting to take off, and I was very fortunate to get a book contract at about that same time.

A DEFINITION OF CYNCISM: It's probably "I'll make fun of you but I won't give up" attitude. Or, an "I'll never give up making fun of you" outlook.



MRR: Remember that movie Blue Collar? Was that an accurate depiction of that life?

B: I don't think there's ever been an accurate depiction. I've sold the rights to my book *Rivethead*, and I've seen the screenplay and they've tampered with it a lot, put in romantic angles that never existed, homogenized the whole thing.

MRR: Tell us about Rivethead .

B: It's my personal story of spending 12 years working on the assembly line for General Motors. I'd like to think that I haven't held anything back or pulled any punches. I talk about the hi-jinx and hooliganism that go on on the line, the rotten supervisors, the rampant alcoholism. I include myself in that, having developed a severe dependency after about six years. I couldn't face the day straight. The book is humorous, but also rather poignant, a good blend.

MRR: Who put the book out?

B: Warner Books.

MRR: Do you have a problem working with a big corporation like that?

B: I would think that every writer would want to have an avenue to the biggest readership you can get. They did a good job promoting the book. If I had taken some other route, what was I going to do, print it up in my basement or something?

MRR: Hmmm, that sounds familiar. You could've put it out on lowly Pressure Drop Press. So the rights have been bought but you don't know if it will become a movie or not?

ON PUNK ROCK: It has a message that I can relate to much more than say lyrics by Boston or Kansas or Foreigner. I can listen to stuff by Doc Dart and The Dicks, hear things in the lyrics and relate to the aggression in the music that I feel in my own life. It's sort of a spiritual enema for me.

B: They retain the rights till this coming July. That's the problem with Warner Bros, that they're so 'star' motivated that unless they get a huge director and/or actors

interested, it probably won't get made. But they keep renewing the option to make it, and I've made more money from that than from the sales from the book itself.

MRR: How did you get hooked up with this upcoming TV show, TV Nation ?

B: Once again, Michael Moore has dragged me into something he's involved with. He called me up and said he had a television show that NBC had offered him, and he wanted me to help out with it, not that I know anything about it. I've been scrambling and learning as I go along, same deal with his upcoming movie, *Canadian Bacon*. He had me in a minor film role. That's the way Michael is, likes to work with people he trusts and doesn't put a whole lot of bloated importance on your resume. If he thinks you're humorous or have something to offer, he doesn't care if you've never acted or been on TV. That's good.

MRR: I saw the pilot for the show and it takes a lot of jabs at corporate America. How much do you think they'll let it get away with?

B: I guess we'll find out. It's pretty offbeat compared to 'magazine' shows like *60 Minutes*, sort of a *Roger & Me* magazine show. We have fun with people, at times ambush people, but like to think we're doing it all for a good cause.

MRR: Both Roger & Me and TV Nation come from more of a blue collar perspective than your typical TV show, and certainly not from the phony blue collar sitcom approach. Is this a lefty perspective? How would you characterize yours and Michael's politics?

B: The word that jumps to my mind is 'cynic'. Michael and I are both big cynics. We both have huge sarcastic streaks and tend to doubt a lot of things. We tend to enjoy needling people in positions of great importance, making them wriggle for a change, as opposed to what they put people through daily, turning the tables on them.

MRR: Does that imply a sort of "I give up but I'm going to make fun of you" attitude?

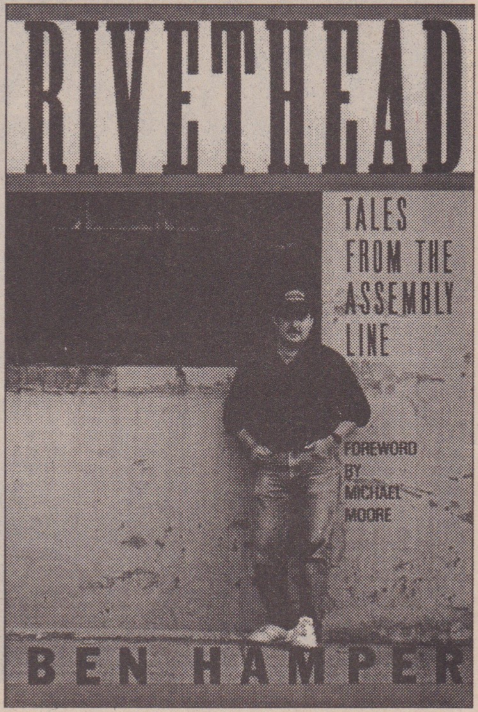
B: Probably an "I'll make fun of you but I won't give up" attitude. Or an "I'll never give up making fun of you" outlook.

MRR: Is that part of your attraction to punk rock?

B: Oh yeah, definitely. It has a message that I can relate to much more than say lyrics by Boston or Kansas or Foreigner. I can listen to stuff by Doc Dart or The Dicks, hear things in the lyrics and relate to the aggression in the music that I feel in my own life. It's sort of a spiritual enema for me.

MRR: You took that so far as to go on the road with Screeching Weasel once. What did you learn from that?

B: I did that about a year ago just to sample what it would be like for a geezer like me to do a low-budget tour, van to van, flophouse to punkhouse to stinkin' ass bar. I saw and learned a lot. One thing I found out was that I am definitely too old for this (38). I still carry around the idea of starting a band, have started bands that lasted a week or 6 months or 10 minutes, but after that tour, I realized that even if I was able to get a band together, I would never go out on the road. I couldn't take the every night affair of the heckling, the drunks, the stage-divers. Too much commotion for me. Double dose of Xanax there.



MRR: What do you play, by the way?

B: Every band I've been in, I've always been elected as the guy to go out there and scream.

MRR: Tell me some of the names of your bands?

B: The main was Dr Schwartz Cult, named after the guitar player's psychiatrist. We were in a short-lived band called Big Gay Men On Campus, then the Young Swingers. If you saw how old we were and saw us on stage, you'd get the comic value there.

MRR: Did you have fun with it?

B: Yeah, Dr Schwartz Cult put out one tape, printed up 50 copies, it was called *Entire Mire*.

MRR: A real collector's item, right?

B: Oh yeah, in England it goes for $1500!

MRR: What did you first get into rock'n'roll?

B: Listening to my transistor radio when I was 8 or 9, lying in bed at night. Del Shannon, Bob Seger & The Last Herd, Michigan stuff. As the 60's went on, I verged off from the pop sound to bands that had more aggression. The Troggs I idolized, the early Who (pre-*Tommy*), though I did have a fixation with Blue Cheer that I'm totally embarrassed about. Rock became so dead. There

ON BUBBLEGUM MUSIC: I am a closet bubblegum lover, which is why I love The Queers so much. Take away the 10,000 amps behind them and they sound like Herman's Hermits.

was so little then, NY Dolls. We were so hard up that we thought that Sparks were great. But it was such a wonderful kick in the ass in '76/'77 when punk came along, with The Damned, The Clash, Pork Dukes.

MRR: You still seem to keep up pretty good on what's going on, still get excited about bands. That's not very cynical of you.

B: My wife wishes I'd grow up and knock off collecting records. The day I stop liking rock'n'roll is the day I'll probably do something bad with a razor blade.

MRR: What recent bands do you like?

B: I really like The Queers, Supersuckers, New Bomb Turks, 60's-edged hard bands like Devil Dogs, Swingin' Neckbreakers. I saw The Lyres last night, though they can be hit or miss. I was a big fan of the Crucifucks and developed a friendship with Doc Dart. I saw him on stage creating havoc, thinking this is someone I don't want to know, and 20 minutes later I'm backstage talking to him about Al Kaline and the Tigers. I have to admit that I do have a sweet tooth for pop music, can listen to the Cowsills or the Ohio Express. We all have our guilty pleasures. I am a closet bubblegum lover, which is why I love The Queers so much. Take away the 10,000 amps behind them and they sound like Herman's Hermits.

MRR: Are you going to do anymore writing?

B: I'm contracted to do a second book, on Villard Books. But this TV show and movie have sort of interrupted things. I can only write about myself, and this book was going to be a tongue-in-cheek agoraphobic's guide to America, where I would go to certain cities. I don't like to travel or necessarily like meeting people. So I went to somewhere in Missouri and holed up there for 3 weeks, saw Tony Orlando and Bobby Vinton every night, and wrote a chapter about that.

MRR: That's great if you can cash in on your phobia.

B: take what you're given. I was handed this massive panic disorder, so I'll try to milk that gimmick as long as I'm getting the willies. By the way, I think I need a Klonopin, which is the big brother of a Xanax. Do you want one?

MRR: No thanks! Does the book still go in that direction?

B: I think the book has swerved off because I've gotten involved in these other projects. I think I'll sort of write a lot about that, too.

MRR: You better save that for the third book if you want to really milk it.

B: No, no. My editor is getting a boner just thinking about me going to see the Pope next week for the TV show. We have a first row audience with the Pope.

MRR: You're actually going to talk with him?

B: Supposedly that's the way it works; if you're in the first row, he talks with you.

MRR: You were brought up Catholic and aren't practicing anymore?

B: No, I quit my practice. They took away my license.

MRR: What are you going to ask him?

B: I think I'm going to ask him who's going to win the American League East. I haven't given it a lot of thought. Maybe I'll just plead for my life. I don't want to go to hell. I'm not certain there is a hell, but just in case, I'll say "Mr. Pope" or "Sir Pope" or "Your Honesty" or "Your Judgment".

MRR: You should tell a Polish joke and you'll be in like Flint, no pun intended. Or maybe combine it with a molesting priest joke.

B: Thanks for the idea. Maybe I'll just ask him if he reads MRR and if he agrees with your stance on not reviewing pop records.

MRR: You mentioned that you spent some time with Dr. Jack Kevorkian recently for the TV show, too. What's he like?

B: We taped a segment called "The Lighter Side of Jack Kevorkian" which was meant to show that he's just an average guy. We did a lot of things with him that people wouldn't normally associate with him like going on a picnic, playing frisbee, driving around in a convertible, watching him play his Casio keyboard, painting, bitching about the geese in his yard.

MRR: You think that he's a stand-up guy?

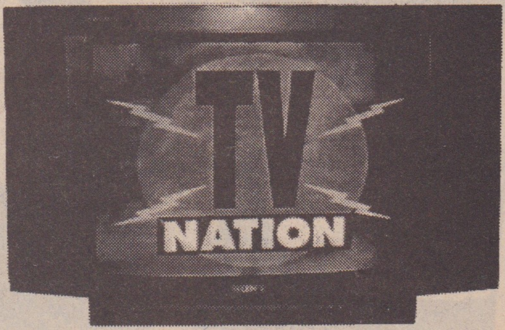
B: Oh yeah, he's very on the dot, very witty, very friendly. I'd be proud to have him as my grandfather. All the "Dr. Death" propaganda you get on TV is not truthful. He's very caring and humorous, very down-to-earth. He just wants to eat a peanut butter and jelly sandwich and watch ballgames.

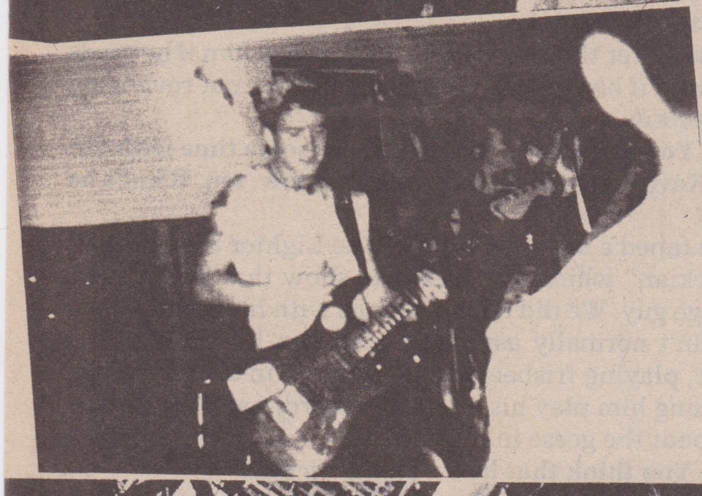
MRR: He seems like he doesn't take any shit or mince words, which is really great.

B: He was getting tired by the end of our shoot with him, and at one point he just shooed us out of his house, saying "I'm not an actor and I don't care what people think of me or have an interest in impressing anybody one way or the other. If I go to jail for the rest of my life or die there, that's fine with me. And if I don't go to jail that's fine with me, too." He's very serious about what he's trying to do and it's no media ploy. I'm certain he'd die in a jail cell before he'd come to some kind of settlement that he wasn't comfortable with. I admire him for that, plus he knows Mitch Ryder!

Write Ben Hamper at PO Box 353/ Fenton, Michigan 48430.

ON DR. JACK KEVORKIAN: Oh yeah, he's very on the dot, very witty, very friendly. I'd be proud to have him as my grandfather.





HOMOCORE CHICAGO!

Of all places to meet Homocore Chicago brain-children, Joanna Brown and Mark Freitas, Canada seems a little out of the way. After all, Milwaukee is only 1% hours away, and you'd think I'd be able to make it down for the queer punk rock shows they set up at the Czar Bar in Wicker Park.

But the world is weird and Spew 3 [the queer zine thing] was in Toronto, so things kind of work themselves out and so-called "chance" meetings happen more frequently that you'd think.

So, for a 1:30 Wednesday afternoon powerlunch faggot dyke freak punk rock interview, Dave Houle from Milwaukee's *Fuh Cole* fanzine sat down with Joanna and Mark in the lobby of the State of Illinois Center (of all places) to trace the origins of Homocore Chicago and also figure out how to assemble a pipe bomb. Some photos by Pussy Boy Dave. Enjoy.

Mark: No, you don't do it like that!

MRR: Well, you're doing it weird.

Joanna: You pack the ends first and *then*...

MRR: [Cutting off Joanna as 4 suits and power dresses stroll by] Yeah...so, what *are* we doing here?

J: That an existential question?

M: Like, you're not gonna get all weird and arty on us fuckin' west side stupids, cuz I don't know nuthin 'bout that Nietzche stuff--

J: Wait, Nietzche was that football player.

M: Fuck yeah! Go Bears!!!

MRR: Yeah, so, um [trying to change the subject] we're here because of Homocore, right?

J: Yeah. And as you very well know, Bruce La Bruce "started the whole homopunk thing." He started the whole homosexual thing, too, I hear.

J: was that before or after Ben invented punk rock?

M: Before.

MRR: [annoyed at tangent] But we're here because of homocore, right?

J and M: Sure!

MRR: So, like, what kind of bands have you featured in past shows?

M: First show was Fifth Column from Toronto. We've had Tribe 8, MDC, the Frumpies, Women of Destruction.

J: Huggy Bear, Vaginal Creme Davis, Scissor Girls.

MRR: Joan Jett?

J: Actually, she's a big fan.

MRR: Really?

M: Yeah, really?

J: totally.

M: I didn't know that.

J: Didn't you see her letter?

M: No!

J: Oh, well, I'll have to dig it up for you.

MRR: Really. So, it's called "homocore" for a reason, I imagine. Are the bands you book like all homo or is it at least one member or is there some yardstick--?

M: Well, first off, they have to be really hot.

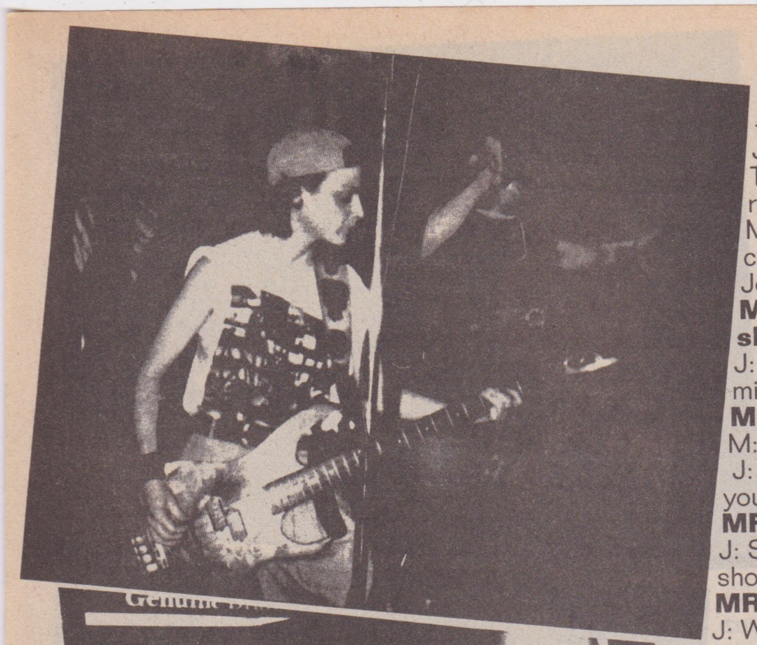
J: Right. And not demand $$$ up front. And they *must* be willing to cooperate without interrogation to find out if they truly *are* dykes or fags. Like if they object to the labels or are like, "Metro doesn't do that" or some other shit, they're out for sure.

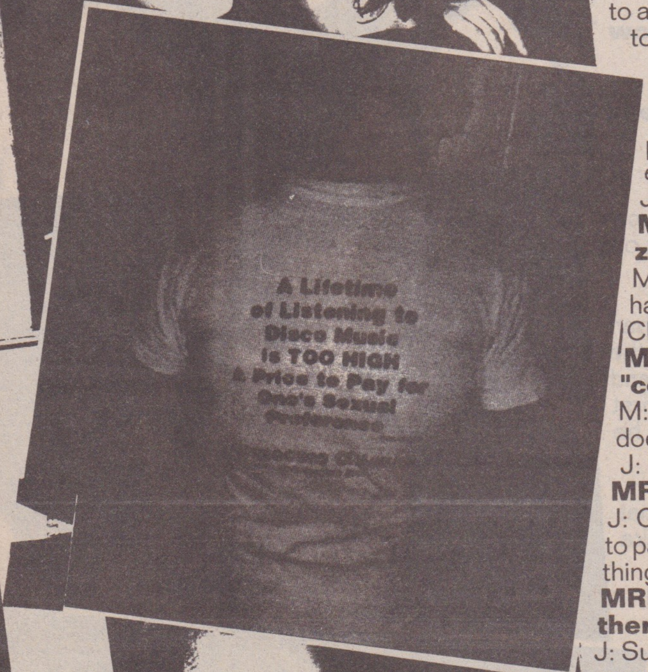
M: Totally. I meam, the whole point is for homo punk rock. And if they aren't homo, what good are they?

MRR: Does that piss off a lot of bands?

J: Oh, sure. But like if we want to see those stupid breeder fucks,

we'd go to a Skid Row or Pearl Jam show or whatever. It's the same fucking thing.
MRR: Really.
J: If we had $27.50, of course.
MRR: Yeah. So, what was your primary impetus for show casing homo punk bands?
M: [Aghast] You're impotent?
J: That's a drag.
MRR: No, why did you start Homocore? Was it the music? The "Scene?" To get dates? What?
J: It's all a b-o-r-e. We were bored. It's that simple. And Mark was tired of taking his clothes off at Meat Market, so...
M: Oh, I've *never* been there.
J: Bullshit!
M: *Never*!
J: Sure, whatever you say.
M: Oh, fuck you. [Composing himself] Um, what was the ques--? Oh, why, right? We just felt so dis...disen... What's that word again, Joanna?
J: It's um, disen...disenfranchised.
M: Yeah, "disenfranchised!" We felt disenfranchised. Like really bored and left out of mainstream gay clubs and music as well as punk stuff cuz we're queer. So we said, "Fuck it!" and decided to do our own fuckin shows.
MRR: That's the only to go.
J: And that's like the whole point. of *Fun Cole*, right?
MRR: Sure. Boredom. Frustration. Wanting to say something *my* way. *Out* sure doesn't cut it.
M: Well, we have something in common after all. [Laughs]
J: Chicago and Milwaukee also share a Great Lake.
MRR: And we're in the same time zone, too.
J and M: [Nods of agreement]
MRR: So, I guess I want to get to the nuts and bolts of how you set up a show.
J: Okay.
MRR: Cuz, like it seems hard. Like someone in Baltimore or ...Milwaukee couldn't do it.
M: I don't know, it's really not all that complicated.
J: It helps if you know someone in a band.
M: Yeah, and then you need a venue. Call around and see what you can find, and once you've got your band and your place, promote the fuck out of it.
MRR: Do you pay for the place?
J: No, we don't pay a rental fee. Since most of our shows are at a bar, they're just happy to see a big crowd. Czar Bar gets the drinks, we get the door. All ages shows have been harder cuz we get smaller crowds and much of our regular audience wants to go out and drink. When we first started, we didn't tell the bar owner it was a queer night-- wasn't he surprised!
MRR: What do you take in on a typical night?
M: Anywhere from $200 to $1500, depending on the band. Out of that we pay for sound, the bands, and then try to cover other expenses like the posters, press kits, and the newsletter.
MRR: What do you charge?
M: Generally $3 for local bands and $5 for touring bands. We also have a sort of sliding scale that works like this: If you get involved and help out with postering or whatever, you get in free. All sorts of creative trades are cool by us.
J: The key is not to do them too often. Like two shows a month *max*. One a month is good.
M: Yeah, that way it keeps the shows special, and it gives *us* time to recuperate.
MRR: Did you think Homocore would work from the start?
J: No, we weren't sure at all.
MRR: Really? Cuz like Chicago has tons of homos. I'd think that maybe in Milwaukee it wouldn't fly cuz there's not a concentrated gay ghetto or whatever.
M: We tried to do some shows in the ghetto, but it didn't work. Plus, we really hate that part of town.
J: And as far as the Milwaukee scene not being defined or whatever, people will filter in. People will go. That's kind of how it works.
MRR: Then, about the bands: Do you make a conscious





effort to get a mix of girl and boy bands?

M: That's important to us, but it's not exactly a conscious decision--it's more a matter of what we really like and who we can get.

J: There's just not a lot of girl bands that are good and that tour. Touring's important. Although, last summer we got a whole string of really cool girl bands.

M: Yeah, Huggy Bear did the best show I've seen in years. And contrary to what people assume, I don't book all the boys bands, and Joanna doesn't book all the girl bands. People get really strange ideas.

MRR: So then, what's the crowd make-up like for the shows?

J: Girl bands get a more female crowd. Boy bands, more males. And a mixed band--

MRR: A *mixed* audience?

M: Gee, nothing slips by you, eh?

J: But our shows are one of the few places in Chicago's scene where you'll see lots of fags and dykes hanging out together.

MRR: So, any Liz Phair sightings at a show?

J: She's kind of straight...I saw her at the Rama Mart using the ATM. I should have asked her for money.

MRR: Her songs are the greatest.

J: Well...whatever.

D: I like the way she says, "Fuck."

J: Hmmm...you're joking, right?

M: She's been getting a lot of good press. Like *fawning* press. It's kinda weird.

J: Not as weird as those pictures of her in her underwear.

MRR: Does homocore get a lot of local press? Is it known around town?

M: Yeah, we've gotten a lot of really kind support-- even got our pictures in a few papers! Publicity is tricky for us because unless you have the budget to advertise, a lot of papers--especially the gay papers--won't pay attention to you. We say, send out press releases that make it easy for someone to write about your show. Plain old "who, what, and where" won't cut it unless you're just gunning for a calendar listing. Photos are good: Many times a paper will give you a plug just because they need an interesting photo to run. And if you can't get press, do what we do: *poster everywhere*!

J: And we do the newsletter--

MRR: Which is cool cuz it's got interviews and record and zine reviews. It's not just a listing of shows.

M: We've also assembled a press kit with audio and videotapes. And we have a mailing list with 150 names--and that's entirely people in the Chicago area. We get a half dozen new names every show.

MRR: Wow, cool. Do you get a lot of attention so-called gay "community?"

M: Actually, we get more attention from the straight press. The gay press doesn't care about rock-n-roll.

J: If we did showtunes, the gay press would be up our butts. [Laughs]

MRR: So is it like the more press the better?

J: Oh, sure. More people'll come to the shows which means we'll be able to pay the bands more and snag bigger bands and stuff. It's all around a good thing.

MRR: But then do you get people, gay and straight, who are there for the freakshow?

J: Sure. Yeah, I mean, there's always that element, but they always seem to go away after a couple shows and we end up getting their money in the end anyway, so I think the press is cool.

M: Plus, we *love* to read about ourselves. There's nothing cooler than seeing some big homocore spread in a zine or newspaper and knowing *that's us.*

MRR: You could start some big self-indulgent scrap.

J: But instead of sick baby pictures, it'd be a bunch of homos.

MRR: Baby haters, more like it.

J: Indeed.

M: Nothin' worse than breeding.

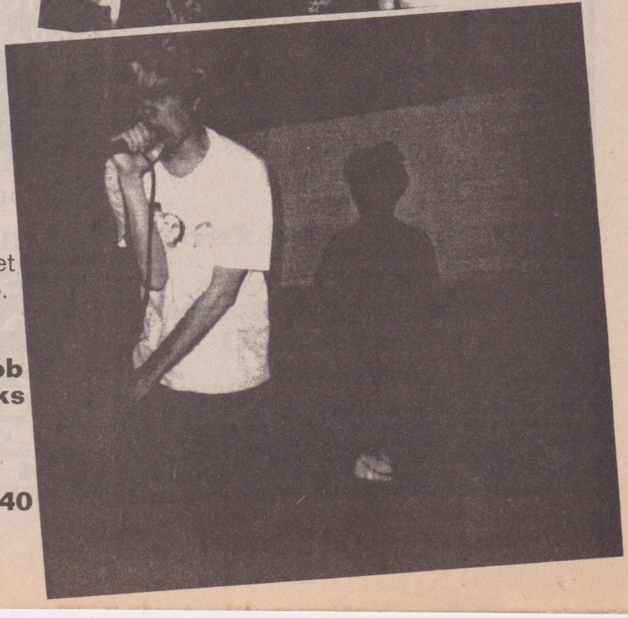
J: I love seeing breeders bristle over statements like that.

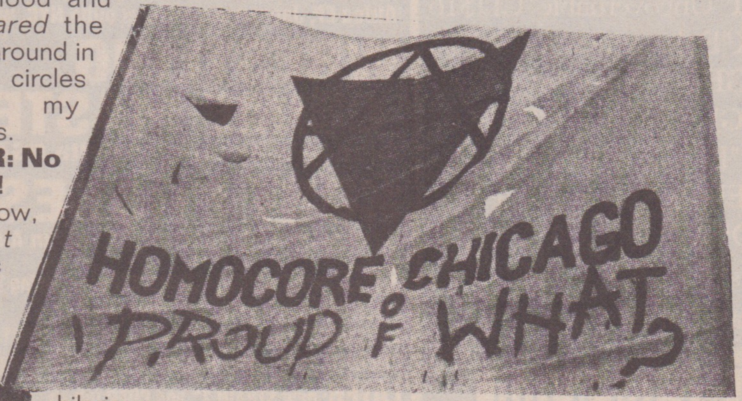
MRR: Kind of like those anti-gay pride flyers you made up for that fucking Pride Day thing. [Flyers included the words "Pride" and "Family" with buster signs through them]

M: Yeah. I mean, what's grosser than dumb fags sucking up to all that family shit? Nothing I can think of.

J: Except maybe goatees.

MRR: Or dress-up homos.
J: Or god.
M: Or Miatas.
MRR and J: Yuk! [Laughs]
M: Talk about good use for a pipe bomb. Oh, that reminds me of this thing that happened to us after a show one time. It was after that Chia Pet/Vaginal Davis show.
J: Oh, this is funny.
M: So we're just *wired*, right? I mean, you were there, Dave. That show was fucking *amazing*.
MRR: Totally.
M: So we're like clearing out and it's 3:30 [a.m.] when this *freak* in a red Miata pulls up, rolls down his window, and offers us a ride.
MRR: Are you kidding?
J: No, it's true. Never seen him before and we're like, "What the hell?"
M: So he says, "C'mon, get in." And we're like, "No." And he says it again: "Get *in*!" So we just kind of walk and he starts following us along the curb--*against* traffic, even.
J: I was feeling...I don't know...*frisky* or something so I decided to goad him. I said, "Look, it's only a *two* seater. We won't fit."
MRR: How smart of you.
J: "Oh, sure you'll fit," he says. "We'll *make* you fit." "Well, got any lube?" I ask.
MRR: Huh? Lube?!!
J: I dunno. It was something that just came to mind. Plus I just *happened* to have on me a big squeeze tube of Vaseline that Vag needed for her make-up or whatever.
M: And we had decided by this point that this guy was a flake and not really a threat and stuff so we were, in our post-show glow, just fucking around.
MRR: So do you get a lot of that shit at homocore shows? Would-be gay bashers and stuff?
M: No. Actually, not really. The neighborhood is kind of edgy--
J: It's *not* Halsted.
M: No, but...I dunno. Maybe they realize they couldn't get away with that shit if they tried. We don't look like victims.
MRR: Was safety a concern when you started out?
J: Oh, yeah. Like people would think, "Hey, now we know where all the fags are." But we have never had a problem. No gay bashing. Girls get harassed, but that happens everywhere.
M: Yeah.
J: So, this *lube*. He's like, "We'll *make* you fit." So I slink up to the car and pull out this tube of Vaseline and ask, "Will this help?" and proceed to *ooze* all this Vas eline *all over* his windshield.
MRR: AHHHHH!!!
M: Then I like--I can't believe I did this--*sprawled* over his hood and *smeared* the shit around in *huge* circles with my hands.
MRR: No way!
J: Now, *that* was hilarious.





M: Then I kind of hopped off in a hurry away.
J: It was funny, too, because you could see him down the street try his windshield wipers and they just slicked across the goo.
MRR: That's so insane!
M: Yeah, that night was cool.
MRR: Well, shit. I guess on that note, we should probably get outta here. I've had my fill you "You freak" looks for today.
M: You just keep plugging away at that little bomb, young man.
MRR: Oh, I'm not *really* gonna make one. [Laughs]
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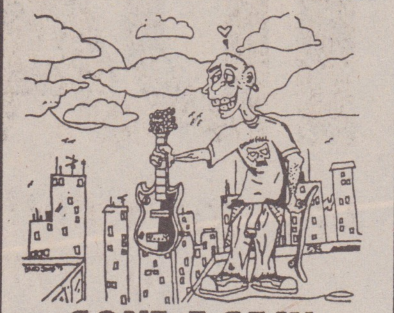

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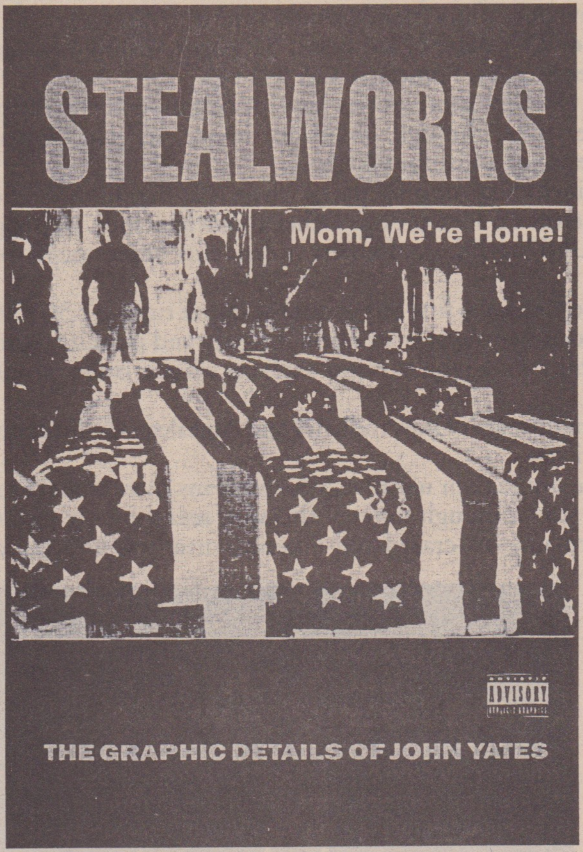
BOOK REVIEWS

Reviews by: Martin Sprouse (MS), Harald Hartmann (HH), Ayn Imperato (AI), Chris Hall (CH)



***Stealworks, The Graphic Details Of John Yates*, 130 pgs $11.95 AK Press, (PO Box 40682, San Francisco, CA 94140)**

Folks, buy this book if you're into political graphics. The historical lineage passes from John Heartfield, a founder of Dada to John Yates, an Englishman living here on the West Coast. And although John Yates is not living and working under a Nazi regime, with a Hitler to attack, he does live with enough corrupt politicians, enough war and famine to find an expressive outlet for his creative anger against human injustice. The graphics in his book are painful barbs stuck under the seats of contemporary political/military/financial leaders, enough to make them yell in pain if only they were intelligent enough to look inside this new book. Within these black and white pages are about 110 excellent collages that strike right to the heart of whatever social issue is being corrected. Perhaps the book's cover says it best, the same cover photo on Husker Du's, *Land Speed Record* LP. It's the inside of a jet transport carrying coffins draped with Old Glory, overlooked by a couple of standing airmen. John Yates put the words, "Mom we're home!" in these dead bodies mouths. And that is just the beginning of which there are too many photos to describe. But how about, *Democracy We Deliver*, the photo of a jet fighter dropping bombs at low altitude, or *The American Dream Turned Nightmare*, a white cop locking up a black man.

Jello Biarfa writes the short forward to this book and John adds some of his own thoughts, but the pictures speak for themselves. If you need ideas, inspiration, or collect graphics this is a book to have. It's criticisms transcend eras, and it's optimism will last you a lifetime. (HH)

Stewart Home, *Red London*, 160 pages, $12.95 ppd. (AK Press, PO Box 40682, San Francisco, CA 94140-0682)

I've got this fucked up habit when it comes to a new Stewart Home book: as soon as I've finished it, I push it on all of my friends. Sometimes it works, other times it triggers three day arguments. People either like the book or hate it. I never believe the ones that say they hate it. I like to think they just don't get it. They don't get the joke, they don't get the cleverness or more commonly, they don't get through the first chapter without being bored or nauseated.

Red London is Stewart's third novel. Like his other two books, this one follows a story line much like an anarchist's wet dream—one most anarchists would never want. An all out class war has begun in the streets of London. Gangs of anarchist skinheads and Kung Fu fighters target their class anger with deadly effect. Utilizing the seductive powers of K.L. Callan's book, *Marx, Christ and Satan United in Struggle*, these class warriors carry out executions with military precision leaving their enemies in a bloody mess. Right wing journalists, conservative economists, fascist pop stars and Aryan gangs are dealt brutal punishments. Cops, rapists, rich shop owners and yuppie scum of all kinds are never given a chance to speak before getting beat down. As working class girls and boys fuck on the corpses they give new meaning to the phrase "Riot Revolution." Pure sexual mayhem and pathological sadism.

In this excerpt, upper class Monica Swinbourne and her pressure group WARP are about to inflict their twisted morals on London's sex industry and it's workers.

As long as WARP successfully policed their supporters, the Stop The Smut action would meet with tacit approval from the authorities, who were happy to see concerned citizens saving them the expense of cleaning up an area. Monica Swinbourne and her prudish cronies considered the presence of assorted minders from the Aryan Youth League enough of a threat to discourage lumpen elements from damaging property unconnected to the sex trade, but then they hadn't counted on the Skinhead Squad's intervention. With her superhuman fighting skills, Cleopatra Wong could have taken out the entire membership of the AYL if the need had risen. As it happened, the majority of WARP minders never made it into the West End because at five-fifteen, the first in a series of explosions rocked London.

Ok, that's the action part. It's entertaining but it's only half of the book. The other half is what keeps the story going, and it's here, in-between the blood and gut scenes, where Stewart's skills flow. The story's plot, characters and dialogue are cheap pulp spiked with his own ideological flavor. Using his finely tuned Richard Allen style, Stewart's main characters give props to everything from neoism to his own relentless appetite for pop cultural plagiarism. With a no pity attitude, he steals whatever he chooses to make his stories work, resulting in a fat dose of inside jokes. For *Red London* he rips-off the Helter Skelter killings, replacing the hippie shit with the Skinhead Squad's vengeance. Stewart uses the same tactic of mixing fiction and reality to make fools of his enemies. In the story, homophobes always take it up the ass, morally upstanding politicians like to eat their own shit and Buddhist monks fuck their young devoted followers.

Even though *Red London* is pure pulp entertainment it never lets the reader off easy. Stewart's brand of class war made me laugh, choke and in keep myself in check. Now only if my friends would read it. (MS)

***The Power of Negative Thinking* by Joe Donohoe (Chapbook, 51 pages, $4.00; Omega Publishing, PO Box 104, 2336 Market St., San Francisco, CA 94114)**

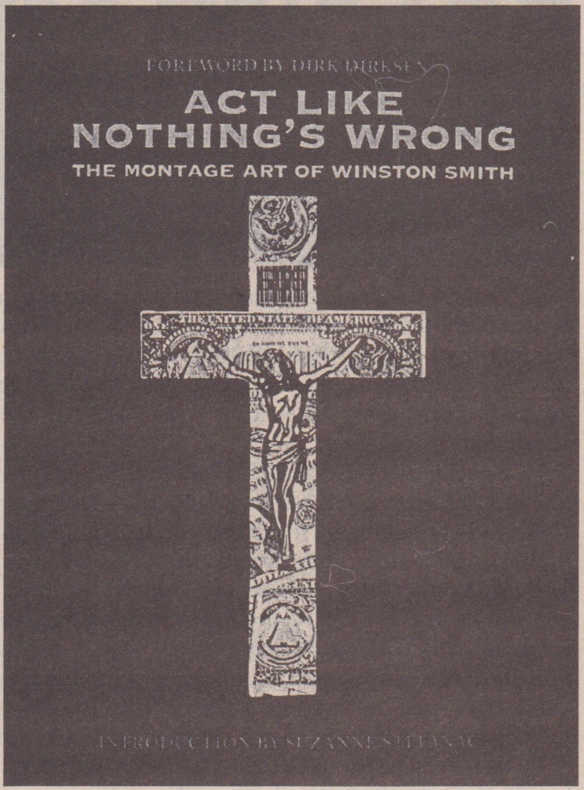
When you get down to it, what all these short-stories have in common is the many methods of self-destruction— whether it be through obsession, booze, self-mutilation, fucked-up relationships, society's influence or a lust for violence.

Some quaint little themes here include a socialite party where the highlight of the evening involves people carving themselves up into pieces. Other themes include a young necropheliac, a ranting woman on a MUNI bus ride, and a brief violent encounter outside of a downtown liquor store.

I liked the more personal stories best, like the first one about the booze runs at 1:50 AM by the various people in town, which documents one man's brief tragedy and insanity. Also interesting are the ones about relationships where the narrator explains what it really means to be fucked in a relationship.

Also good is "A Man of Glass" - a nightmare of how industry and American Civilization are killing off the townspeople in one village.

Despite the title, the book is more ironic then negative, which means there is more to it then senseless diatribe about how life sux. Although some of this stuff seems purely shock value (which in the sex & violence-performance-art-crazed mid-nineties is nearly a bore), there are some little gems of insight here that make it worthwhile. (AI)



Winston Smith, *Act Like Nothing's Wrong: The Montage Art of Winston Smith*, 1994 (Last Gasp Press, P.O. Box 410067, San Francisco, CA 94141-0067) $24.95, 96 pgs.

In an age where we are so overwhelmed by the images, slogans, and factoids hurled at us on a daily basis by the media, collage art probably qualifies as the most valid and effective form of artistic self-defense. Like the most savvy rappers with audio samples, collage artists take material designed to control and manipulate the masses and twist it into a form that can expose what's really being hidden behind the masks that are ever-so-carefully crafted by Madison Avenue and their related cronies.

Winston Smith is one of the most notorious masters of the collage form, thanks in large part to his Dead Kennedys album covers. *Act Like Nothing's Wrong* is a collection of his work between the late seventies and early nineties, accompanied by commentary by Smith and others. One of Smith's statements sums up the nature of the images in *Act Like...* clearly and concisely: "World War III isn't something that's *going* to happen. It's happening right now all over the globe and has been since August 6th, 1945. Now *everywhere* is the front, from Croatia to the World Trade Center." (62) Smith's collages are like a reporter's dispatches from that front, detailing the action as it happens. More often than not, the dispatches are telling us that we've just caught a bullet in the gut and haven't even noticed that we're bleeding. Unlike some collage artists, like Freddie Baer, Smith doesn't use prefab clip art, but instead collects the well-worn cliches from old advertisements and magazines that have become ingrained parts of our collective psyches. By placing them in a new context, he hits the viewer with a double punch; he simultaneously destroys the old meaning of the icons and creates new ones that are more direct, honest, and concise than the original.

Despite the highly political nature of his work, Smith never falls into bland PC-type moralizing. "Political Correctness" is the result of combining didactic politics with humorlessness, something that no one could associate with Winston Smith. The collages in *Act Like...* have a sharp, angry wit to them, and their impact is like poisoned darts striking home. In "I Love the Bomb" (1983), a woman lies on silk sheets gently caressing the surface of an A-bomb. The image demonstrates not only the eroticization of violence that the military-industrial complex promotes to keep themselves in business, but also the American upper class' inherent reliance on militarism to maintain their wealth and privilege. The flip side of this is shown in "Kill It!" (1982), where a dove bearing an olive branch flies over a naval battle of incredible violence. On the deck of one of the ships below, panicked sailors man the anti-aircraft guns in an attempt to blow the bird out of the sky.

Smith recognizes the poverty and violence of modern life as being deliberate and systemic, rather than accidental. The two images above represent more overt forms of institutionalized violence, but Smith also illustrates the more subtle and insidious forms. Commonly, he juxtaposes death and poverty with images of comfortable, upper-class people who either ignore the suffering around them or actively resist its attempts to intrude into their consciousness. One example of this tactic that seems particularly relevant to some of the recent shit that's been going down here in San Francisco is "The Homeless" (1987), a picture of a white, suburban

BOOK REVIEWS

family cowering in their home while throngs of homeless people try to force their way through the door. The mother and daughter are huddled in the corner of the room, staring at the door with terrified looks on their faces while Dad tries to shove the door closed. In light of SF Mayor Frank Jordan's recent Matrix program, involving mass arrests of homeless people for creating "public nuisances," this seems like an almost insanely appropriate image, and not one that could be limited to Unca Frank or San Francisco.

Ultimately, the imagery in *Act Like Nothing's Wrong* creates a confused mixture of emotions; looking at it, you're not sure whether you want to laugh, scream hysterically, or just break down in tears. The fact that Smith is on target so often is what makes his pictures so horrible sometimes. My advice is to pick this up with whatever's left of your paycheck after you finish paying the rent and feeding the dog. (CH)

Test Card F, Television, Mythinformation and Social Control **80 pgs $6.00. AK Press, (PO Box 40682, San Francisco, CA 94140) $6.00**

This booklet takes on the issue of television, and how it manipulates the individual viewer, and even the rest of us who may not own TV's. The major premise is that television fragments our lives through it's programming techniques to keep us ignorant of just how boring and insignificant our lives are in the work-a-day world of corporate financial oppression.

There are but a few profound insights into this subject that the booklet seems to exhibit, I believe because the subject itself is not that interesting. The writer says television is an escape, a way for people to see the world passively from their living room couch. People who live like this, the majority of the population in the industrialized countries, also including many third world peoples, are the crux of the middle class, the real working class. Television controls these people. They are addicted to this mind numbing apparatus, but seriously who really cares? No one! It is for this reason that this booklet will appeal mostly to those already who are not apart of the television culture, and who will find it only reinforces their own convictions by analyzing those who do benefit from television; businessmen and the financial worlds they control.

The book probably will not change anyone's mind although some of the facts, photos and cartoons in these pages were interesting. But overall the pages within only re-enforced my own reasoning for not owning a boob tube, it is a drug, you can become hooked, and your existence will become what you hear and see on it, no matter how far from reality it leads you. (HH)

MOVIE REVIEWS

Hey, folks. This is Mad Prof. Mike with The Headbanger Movie Reviews!

Walt Disney's new animated adventure, THE LION KING, is a sexist, macho, patriarchal, phallo-centric power fantasy that teaches children that mortal conflict is the only way to solve personal problems.

Hear! Hear!

It's about fucking time!

I'm so sick of namby-pamby children's entertainment that sugar-coats everything, that preaches ridiculous, politically correct platitudes about everyone having to get along, everyone having to like each other and eat tofu. It's relief to see a kid's movie in which the protagonist is a PREDATOR, A CARNIVORE, TOP OF THE FOOD CHAIN... and not some weak little herbivore who's presented as being virtuous simply because he's CUTE.

THE LION KING is the story of Simba, a young lion pushed out out of his rightful place as heir to the King of the Lions. He has to learn to stand up for himself and fight for what is right. This basic story of exile and redemption is fleshed out with lots of Arthurian overtones and imagery, secondary characters who are endearing because they're genuinely funny, breathtaking animation, and amazing vocal talent.

C'mon! How can you not love a movie in which JEREMY IRONS, doing a really great George Sanders imitation, plays a back-stabbing bad-guy lion? Just picture Klaus von Bulow with a mane. How can you not love a movie in which James Earl ("THIS IS CNN") Jones plays the King of the Lions, and Whoppi Goldberg and Cheech Marin play scabby, scurvy Hyena bad guys?

A lot of really crummy movies tend to make a lot of money simply beacuse they're suitable to take whole family to see: movies like THE MIGHTY DUCKS 1 and 2, THE FLINTSTONES. THE LION KING is a kid's movie that's actually worth seeing, that won't drive parents, and older siblings, to the brink of boredom-induced madness for an hour and a half.

Oh, one more thing. If you think the death of Bambi's mother traumatized a generation, wait until you see the parental death scene in THE LION KING... it makes Bette Davis' death in BEYOND THE FOREST seem like the blink of an eye.

THE LION KING gets three and a half headbangs out of four.

* * *

Okaayyy.... Now that I've given a good review to Disney's new mega-money-maker, which I'm obliged to do because I really did enjoy it *as a movie*, it's time to do a little Disney-bashing.

MOVIE REVIEWS

Y'see, when I saw the LION KING... no... actually, when I first *heard about* THE LION KING, I said to myself, "Hey! This sounds just like that Japanamation show I saw as a kid, *Kimba: The White Lion."*

So much so, that when I heard that the hero lion in THE LION KING was named "Simba," I naturally assumed that Mike Eisner's Mauschwitz Commando Lawyers would have been smart enough to pay off the Japanese animation studio that produced *Kimba* 30 years ago. I naturally assumed that Disney's uncontrollable whirling death machine of legal doom-dispensers would have been smart enough, through the fog of multi-martini'ed lunches, to cover their own aerobicized butts when it came to the theft of *someone else's* intellectual property. You would assume that, considering the way they visciously attack anyone who would dare use a Disney character in even the most abstract way.

Just ask anyone crucified by Disney because of their involvement with the underground comic, *Air Pirates.* Just ask the Dickies, because of the way Disney's lawyers rained (reigned?) on them because of the original cover for *Stukas Over Disneyland.*

You would fucking assume that... since both *Kimba The White Lion* and THE LION KING are about young lion cubs deposed of their rightful succession as King of the Jungle by nasty, older lions; since both exiled princes are guided by the spirits of their dead fathers who speak to them by the sides of magic pools; since both young lions have bird side-kicks who talk way too much; since both bad guy lions have hyena henchmen; since DISNEY HAS MORE LAWYERS NOW THAN ANIMATORS; SINCE MIKE SIEG-HEISNER MAKES TWO-HUNDRED MILLION DOLLARS A YEAR AND CAN AFFORD TO BUY OFF ANYONE HE CHOOSES TO RIP-OFF... SINCE MATHEW BRODERICK, WHO PLAYED THE VOICE OF SIMBA, USED TO WATCH *KIMBA* AS A LITTLE KID SINCE....

Since it was just too obvious a rip-off not to be noticed by someone working on the project.

Well, the lion-flop is hitting the fan. Newspaper reports are breaking about the uproar, but Tezuka Productions, creators of *Kimba: The White Lion,* are not taking legal action. At least not yet. But we can hope that when Disney next rips someone off, like Jean Cocteau, they might consider slipping some residuals their way. And maybe their pit bull lawyers will calm down some when an underground comic book artist does a parody of Mickey or a punk band pokes fun at Unca Walt.

Yeah... right!

"When you wish upon a starrrrrr...."

* * *

A flick that should have gotten a bit more attention when it came out, was just released oon video.

That's MAN'S BEST FRIEND, the genetically engineered killer dog movie. It's sort of an unofficial sequel to CUJO by way of JURASSIC PARK. I liked it... but it has a pretty fatal flaw. Everyone in this movie is so repugnant, unappealing, whiney, bratty, stupid, or lazy that you really don't care who lives or dies.

So does that make it *cinema veritè,* or a sort of expressionistic documentary?

Actually... now that I think about it, you really *do* care who dies... you want EVERYONE to die. The knuckle-walking, incompetent cops; the snot-nosed kids; the jerk-wad mailman; the TV station secretary; the auto mechanic... my God! Even herione Ally Sheedy was annoying as all Hell!

Uhh... I mean... more annoying as all Hell than usual. Remember THE BREAKFAST CLUB?

Let me put it to you this way... if any person in this flick moved next door to you, you'd leave the neighborhood.

The only character of any worth is Max, the killer dog. You fall in love with the pooch! He's a good puppy! He's got more personality than most haircuts err... I MEAN ACTORS working today. This dog carries scenes better than most Oscar winners!

In fact, he's the real hero of the movie, sort of like the monster in Mary Shelly's *Frankenstein.*

When I saw MAN'S BEST FRIEND last Fall, everyone in the theater was rooting the dog on....

"GET HIM, MAX!"

"SICK 'EM, MAX!! SICK 'EM!!"

"GOOD DOG! GOOD DOG!"

I think if people had puppy-treats with them, they'd have thrown them at the screen.

So, since I love dogs more than I can stand people, MAN'S BEST FRIEND gets three misanthropic headbangs out of four. Just don't expect to be intellectually challenged, okay?

Later.

VIDEOS

TAKE 2

Reviewers: Lance Hahn (LH), Gardner Fusuhara (GF)

V/A - "The Best Of Flipside Video #2"

Hold on just a minute! I know what you're thinking. But this is really awesome. THE MINTEMEN and MINOR THREAT live in their prime. It's one camera footage, but it's all pretty good and the sound's pretty decent. The footage is basically one complete set from MINOR THREAT (with the five piece line up) and two different shows from THE MINTEMEN (I'm guessing from around "Double Nickels"). (LH)

(Flipside, PO Box 60790, Pasadena, CA 91116)

V/A - "Amphetamine Reptile - Dope Guns and Destroying Your Video Deck #3"

Videos of yer favorite AmRep bands, and the new ones as well. All these videos are the MTV lip sync kind except HAMMERHEAD who appear to be playing live in a studio. The only video here I liked was the BOSS HOG video, which I thought actually captured some of the spirit of the song. All the rest—COWS, MELVINS, HELMET, COSMIC PSYCHOS, CHOKEBORE, TODAY IS THE DAY, GUZZARD, and JANITOR JOE—were pretty boring, and I think suffered from the same problem; given the noisy, wild sound of most Am Rep bands, the videos pretty much have to show the band as being really weird and crazy, and that is pretty tough to pull off. Most of these videos couldn't do it. The only reason to get this is if you love one or more of these bands so much that you gotta see them on film. Also of note, HELMET does "Unsung", but it is a different video from the one on MTV. The best part of this video was the AmRep TV skits in between the songs. (GF)

(Atavistic Video, PO Box 578266, Chicago, IL 60657)

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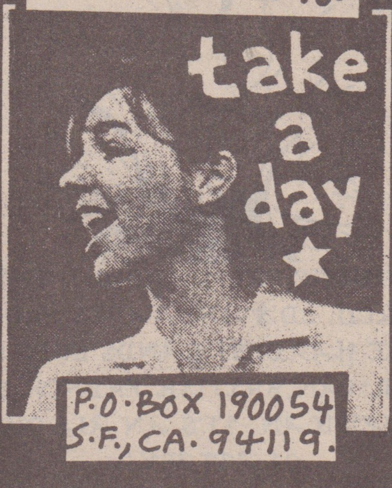

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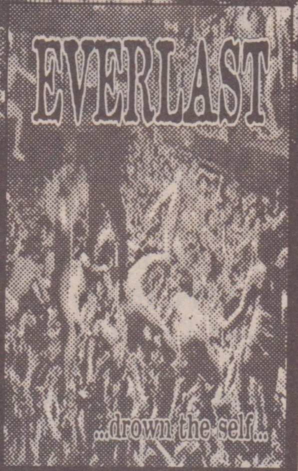

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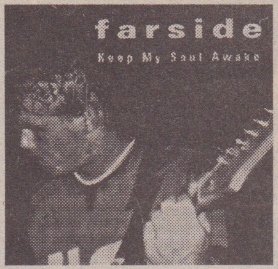

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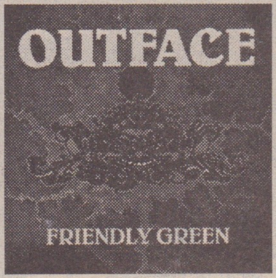

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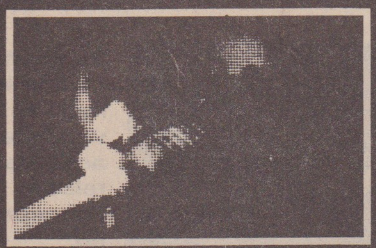

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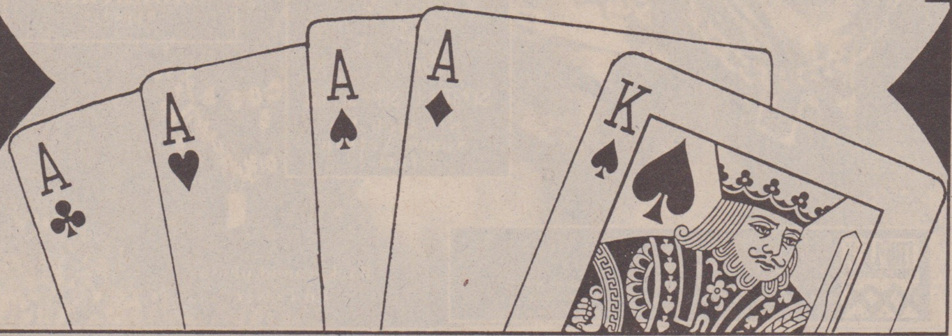

YOU CAN READ THIS AD FOR FREE.

But we had to cough up $60 to run it. We're not sure it's worth it. We're not even sure MRR will run it, what with their ad policy being so screwed up lately. But, we're stupid like that. Maybe some of you will respond. Maybe not.

Here's some info on **scrape**. Our zine is pretty decent. Well, we like it anyway. This is our third year of publication (12 issues so far). We have subscribers! We've made many friends and surprisingly few enemies. We're pretty nice people unless you fuck with us. It'd be nice if some big distributors would, well, distribute us. But we've done fine without them so far, so I guess it's no big deal. Past interviews & features include Superchunk, Fugazi, Alice Donut, Melvins, Rhythm Collision, Dan Clowes, Kill Sybil, GG Allin, Latvian scene report, Argentina report, Duplex Planet, The Pastels, plus comics, book, record, zine and live reviews and more. So, if you're interested write for info. If you're more interested, send $2.00 for our current issue. Thanks for reading. Thanks also to everyone who's ever written or sent money for an issue and to all the indie labels who are really cool and advertise with us and send us records. —MM

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RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan.

ABOLITION - "Complacency" LP

A split release from Equality Records and Home Made Records, this project must have taken a lot of time and effort to complete. Included are multiple well done booklets with inspired, thoughtful and sincere writings calling to attention the power and purpose of music and expression. The music is contemporary mid-paced grooving European HC with scratching vocals and chunking guitars. It sounds like good metal. Very good effort. (MK)

(Equality Records, Irisstrabe 19, 67067 Ludwigshafen, GERMANY)

ABYSS - "In The End" EP

Emo grindcore. Shit, it makes you feel like it's the end of the world. In this genre, ABYSS is triumphant. Upon listening to this record, I moshed around the room, sobbing for everything that is wrong in this world, until I hit my head on a desk. My scream matched that of the vocalist; the pain in my head seemed to hit the same note as the feedback. After writhing on the floor, I shed one last tear, and then, soothed by the slow and deliberate tempo, I fell asleep. (JH)

(Refuge, Andre Pawelzick, Untere Teichstrasse 2, 38444 Wolfsburg, GERMANY)

ACTION PATROL - "Up And Running" EP

Pretty cool raw poppish, melodic, happy hardcore from Richmond, Virginia. Four catchy songs with a strong Bay Area style punk influence and a noticeable DC feeling. I should also mention that the pictures on each cover are different, just so you know. (FA)

(Buddy System, PO Box 49514, Austin, TX 78765)

APOCALYPSE HOBOKEN - "Idiot Lessons" EP

I admire any band who have enough nerve to cover GARY GLITTER (check out their hamfisted rendering of "Hello Hello"). APOCALYPSE HOBOKEN are obnoxious and loud, venting their anger at subjects ranging from major-label pop-punk to 'Dear Abby', and write the kind of snotty punk anthems I can't help but love. Great music, funny lyrics, and it comes packaged in a Ziploc bag, no less. (JR)

(Dyslexic, PO Box 88742, Carol Stream, IL 60188)

ARM - "Suddenly Sorry" EP

Uppaced driving guitar rock in a vein similar to DRIVE LIKE JEHU. The vocals have an almost poppy SoCal approach. Two songs of varying intensity with good sound quality. Good. (MK)

(The Generic Label, PO Box 225, St. Cloud, MN 55422)

ASSFACTOR 4 - "Smoked Out" EP

Fuck yeah!!! My fucking god this is great!!!!! Take the best parts of BORN AGAINST, RORSCHACH, and HEROIN and blend it together and you have ASSFACTOR 4. Driving hardcore with a spastic side but yet a sense of control to the chaos, and the vocalist sounds like he's shredding his throat to obliteration, fuck yeah.... 9 songs of greatness on one 7 inch. These guys are definitely my favorite band in the US. Get this and turn it up to 10. (MA)

(Old Glory Records, PO Box 1814, Brattleboro, VT 05302)

THE ASTRONAUTS - "Rocket To Mars" EP

Considering the fact that all kinds of crap is able to pass itself off nowadays as *surf* music, it's a cryin' shame that over 97% of the MRR readership will remain totally ignorant of bands like the ASTRONAUTS, who know more about punk rock than any number of the piece of shit Orange County acts getting reviewed in this 'zine. Four originals here, performed by those who don't hide their influences, know what surf music is supposed to sound like, and how to pull it off. But why am I wasting my time, you just don't *get it*, do you? (MJ)

(Shot Down Records, M. Larisch, Senner Hellweg 224, 33689 Bielefeld, GERMANY)

AVAIL - "Live At The Kings Head Inn" 10"

With good sound quality, this record is the long awaited actualization of the power of this band that the studio has not been able to capture. Documenting what is definitely a "live band" in their true environment, these songs pop with energy that is non-stop. This record does for AVAIL what the "Live at Van Hall" LP did for SCREAM. The music is fast and fun, feel good, "happy hardcore". Well worth it! (MK)

(Old Glory Records, PO Box 1814, Brattleboro, VT 05302)

BERT/KNUCKLEFISH - split EP

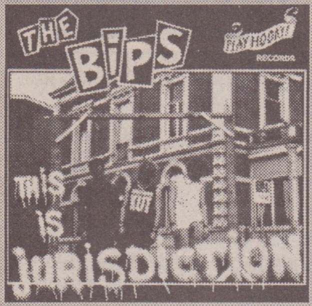
Since the last punk concert I went to in Montgomery was staked out for two days by the police, raided by 40 riot police and the pearl-handled revolver-totin' mayor Emory Folmar to stop "Satanic Events" in their fine city, it's good to see a mess of noise bawling out of there to leave the heart of Dixie a little unsettled. Both bands do two songs with progressive tinges making them hard to pin down: BERT draws a post-punk "Chicago" BIG BLACK/JESUS LIZARD influence, whereas KNUCKLEFISH deliver TAD-style damage with a loud and thick thwump! of distortion that bends into straight forward hardcore. (KS)

(Subversive Workshop, 219 So Capitol Pkwy, Montgomery, AL 36107)

RECORD REVIEWS

BIG CITY MONEY LENDERS/THE ADOPTED - split EP

These two Daytona, FL bands swap members around and stagger out five decent goof-punk numbers. The liner notes explaining the different line-ups for each song took me ten minutes to sort out! "One and one-half bands for the price of two." The A side is 45 RPM and the B side is 33.(!) A good, if noisy, effort. (CH)
(Leon!, PO Box 10773, Daytona Beach, FL 32120-0773)



THE BIPS - "This Is Jurisdiction/ The Fall Of The Perfect State"

A Dutch punk rock group, very '77 sounding. I played the first side to this 45 and I thought it was such utter crap that I almost didn't play the second side, I didn't feel there was much hope. But I'm glad I did 'cause the B side is a perfect hooky punk rock pogo song, very much in my ball park. The A side is very generic, might as well be GBH or something of that sort. Well, that's all I have to say about that one. Was that even a record review? (SW)
(Play Hooky Records, Brandenburgstr. 15, 4044 Kaarst 2, GERMANY)

THE BLOODY COAT HANGERS - "Bloody Entertainment" EP

Boring old-style "punk" songs with vocals àla Chi Pig of S.N.F.U. (KG)
($3 ppd: Will I Survive? Records, PO Box 2065, Northlake, IL 60164)

BLOWHOLE 2000/BIG TENSION - split EP

BIG TENSION is a great, heavy sound, very fitting for the sumo wrestler image depicted on the cover. Vocals didn't quite live up to the music's power — me thinks they were turned down too low. BLOWHOLE 2000 is heavy sometimes, light sometimes, mid-tempo to fast + a dash of melodic vocals. (AI)
(Scheming Intelligentsia, 3025 Plaza Blvd., National City, CA 91950)

BOMBRAID - "Elegies From A Closed Chapter" EP

Powerful straight-forward hardcore with a dark and heavy tone reminiscent of DISCHARGE, but these guys are miles away from being another 'DIS-'band. Send away for this and when it arrives in the mail place it on the turntable, get your speakers and have them face each other, sit between them and crank this motherfucker up! One of life's greatest pleasures... (MA)
(Crash Mag Records c/o Magnus Jansson, Vastergatan 15B, S-633 44 Eskilstna, SWEDEN)

BORIS THE SPRINKLER/QUENCHER - split 45

After reading Rev Norb's columns in this zine I would never have expected his band to sound like this. BORIS THE SPRINKLER is poppy punk rock. Catchy, melodic vocals and guitars that sound like they want to let loose, but resist. QUENCHER on the other hand, is a heavier rock and roll sound leaning more toward the alternative rock side. (CK)
(Lombardi Recordings, PO Box 2564, Madison, WI 53704-2564)

BOUNCING SOULS - "Neurotic" EP

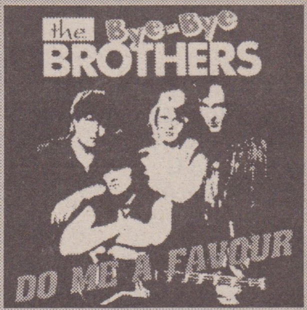
These folks seem to be musically inspired and influenced by So Cal straight-edge. Highly energetic, full thick sound, backing melodic chorus vocals, and complicated transitions. Almost too polished for my taste. (SB)
(Chuncksaah Records, PO Box 974, New Brunswick, NJ 08903)

BOYCOTT - "Greed" EP

With mostly metal rhythms and some hardcore beats, BOYCOTT delivers just a little bit of guitar and drums with a preponderance of clean, clear vocals. This all-female band from Spokane sings of greed, prank phone calls and Barbie. They've got spunk, but need a bit more music to go with it. (JH)
(Trench Records, PO Box 40041, Spokane, WA 99202)

BRAINDANCE - "At Full Volume" 10"

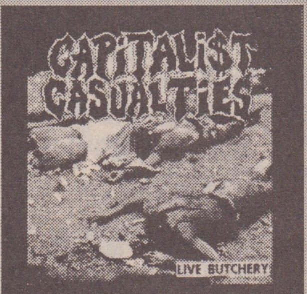
First rate Oi spoken here. Another notch in the gun for consistently good Helen Of Oi records out of England. BRAINDANCE starts right in rockin with "Psychic Killer", progress into "Destiny" (remix) which has UK SUBS similarities and stomps right on through till the final track "Guilty 'Til Innocent". Salty, on guitar, gets that buzzsaw Nicky Garratt sound on this record and pushes the whole lot right over the top. Solid bass and drums pin the thing down with Sloss delivering strong vocals in the classic style. Very good stuff, this. (BR)
(Helen Of Oi Records, Flat 3, 15 Spring Gardens, Ventor, Isle Of Wight, P038 10X, ENGLAND)



THE BYE-BYE BROTHERS - "Do Me A Favor/Miles To Go"

Punk influenced Rock n' Roll with accented vocals which hold the band back quite a bit. (MC)
(Bye-Bye Brothers, PO Box 91, 90101 Oulu, FINLAND)

CAPITALIST CASUALTIES - "Live Butchery" EP

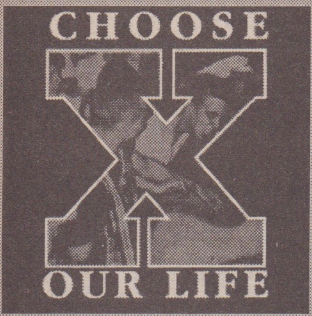


Santa Rosa's infamous showcase a live set from the Gilman Street Project. Features material from about every one of their previous vinyl outings. Couple their crazy hardcore assault with some great off-the-board sound and it's sure to be a winner. One of the best bands in the Bay Area, it's a drag that they don't seem to get the respect they deserve. Really well put together and numbered of 500, so jump on it!! (TM)
(Vibrator Records, 30 Nakajima-Cho, Momoyama-Cho, Fushimi-Ku, Kyoto 612, JAPAN)

CARLOS - "Coriander Salamander" CD

A band that's often heaped in with other S.F. "noise pop" bands like CORDUROY and THE MEICES, CARLOS have a quirkier sound that is more interesting than those bands. "Zendik Farm" is a fun song and gets my vote for "hit single" off this one. (PC)
(Switchfork, PO Box 420484, SF, CA 94142)

RECORD REVIEWS



CHOOSE X - "Our Life" EP
Hell yeah this is straight-edge! Speedy hardcore with a metal thing happening and lyrics related to aspects of the 'scene'. Not too original and not exactly my flavor but there are parts that work. From looking at the pictures in the sleeve I get the impression that they're a fun live band. Lots of energy. (MA)
(Striving For Togetherness c/o Udo Meiner, Gothfried-Snper-Weg 36, 95444 Bayreuth, GERMANY)

CHOPPER - "Said And Done" EP
Rather tame, up-beat, pop-punk from Yorkshire with a little too much "singing" and not nearly enough guitar for me. Marginal. (KK)
(Crackle Records, PO Box HP49, Leeds LS6 4XL, UK)

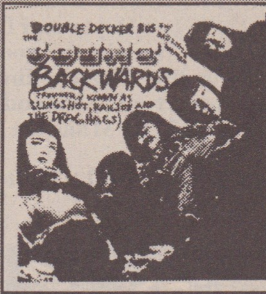
CIDER - "Out To Get Me" EP
Like a pack of wild dogs on the loose! Fast, furious, hungry. These goons are ready to destroy the fascist, greedy, rock whores who exploit the scene. Sick of the world, thanks for nothing, I hate what you do. Just a few of the samples of disgust that these goons belch out. This reminds me of OD/FX or early NEGATIVE APPROACH. If these boys own guns, it could turn ugly. A must for gutter punx. (SM)
(Non-commercial, 14605 Darwin, Cleveland, OH 44110)

CLAYFACE REGULAR - "Breakneck" EP
Rockin' and groovin' stuff that sounds like it could be on Touch & Go or AmRep. Put 'em on a bill with 16 and enjoy a thick jamboree. (KG)
(Corn Pie Records, PO Box 8321, Omaha, NE 68108)

CLEAR - "On A Clear Day..." EP
Average, faster-paced, pop-punk. Like a lot of other pop-punk bands, these guys would benefit from being a little less sensitive. Also, stop "singing". Please, stop singing. Whatever happened to growling, yelling, screaming and whining? (KK)
(No Frills Records, 40 E. Main St. #121, Newark, DE, 19711)

COCKPIT - "Hair Of The Dog" EP
I dug the title song which is sorta garagey, melodic, slightly-outta-tune-guitar-on-purpose one. The B-side was less catchy but still rad. I think this band has one of the koolest 7" covers ever. (AI)
(K Records)

COSMIC TEDS - "I'll Be There/Truth Is Out"
A bunch of Greek mascara-eyed long hairs who want to sound like the DICKIES or the DOLL TOYS. Well produced and hooky but not enough individuality in the songwriting or performance. And way too much crunchy "chunka chunka" (to use a Jeff Bale term) guitars for me. (HD)
(Studio 11 Records, 1 Trapenzountiou, 11472 Athens, GREECE)



THE COUNT BACKWARDS - "Double Decker Bus/Bad Little Woman"
Collectors of "San Mateo shit-rock" and fans of San Francisco's amazing COUNT BACKWARDS are in for a surprise (unless you're in the *know*, as I am obviously not) 'cause the line-up on this record features the three TRASHWOMEN with Russel Quan singing & working the "bacpac harp." Rumored to have been put together while on a European tour, it's recorded by Darin of Radio X (read: shitty sound quality) and apparently pretty rare. Good luck! (MJ)
(Big City, 43 Buckland Crescent, London NWS 5DJ, ENGLAND)

CRUD IS A CULT - "Stance" EP
Low tuned guitar chunking with layered build up meets ascending metal progressions to create a sound reminding me of early 90s NY hardcore. The vocals are loud and pissed in a brooding sort of way. The B side has a pumped up song that sounds like BURN and that's definitely not a bad thing. (MK)
(Windward Records, PO Box 3775, Cherry Hill, NJ 08034)

THE CRUSADERS - "Yeah Yeah" EP
Australians and Japanese teach Americans how to Rock'n'Roll. Yes, because you folks obviously forgot what punk rock is all about. All you need are two chords, a tiny club and a few dedicated fans. THE CRUSADERS (and others like THE BEGUILED, THE MAKERS, DIESEL QUEENS) offer a detox from the corporate rock of today, fun garage-punk and an instrumental on the flipside. Yes, I really think Dionysus and Sympathy are like the Betty Ford Clinic for jaded punk rockers like myself. (EC)
(Dionysus Records)

THE CRYPTONES - "Teen Trash Vol. 1" LP
High energy garage punk from the south of France. Nearly every song is action-packed and well-recorded, both on the live and studio sides. Alas, this record suffers similarities to other European "Teen Trash" efforts, namely: the organ is *too loud*, and the vocals are almost completely unintelligible. I honestly cannot tell if he is singing in English or in French. Maybe both, maybe neither. Pretty dang punchy record, otherwise. (CH)
(Music Maniac Records, Marktgasse 17, 7400 Tubingen, GERMANY)

CUB - "Your Bed/Cast A Shadow"
This female pop trio is currently Canada's best band. This is their fourth essential single in a row, and they also have out a 25 song CD. The BEAT HAPPENING cover on the B-side was recorded at a show. "Your Bed" is an up tempo indiepop gem. (MC)
($4 ppd: Mint, 699-810 W Broadway, Vancouver, BC, V5Z 4C9, CANADA)

DALTONIC - "Phantom Music And Voices" EP
This is one of the best records I've reviewed in months. Heavy, chunky, metallic hardcore that will move you all over your room and tons of mosh with NY style vocals (reminds me of BREAKDOWN) are just a small part of what you will get from this band. Cool sort of political lyrics, too. (FA)
(Vigilance, PO Box 44169, Tucson, AZ 85733)

RECORD REVIEWS

DAMITOL - "More" EP
Mid-tempo, straight forward, rocking hardcore punk from Milwaukee. I can feel a lot of different influences from this 4-piece band, but the most obvious one is East Coast style hardcore. Personal lyrics with explanations that actually make sense. (FA)
(Flat End, PO Box 64412, Milwaukee, WI 53204)

DEAD AIRBOURNE GOATS - EP
Six arty little petits-fours with guitar distorted enough (apparently) to qualify for MRR. This sounds like cassette four-track stuff done in somebody's bedroom at 3 A.M., although effort is directed at sounding slightly punk rock, making for a mildly interesting frisson. Best song (hands down) is the Herve Villechaise 'tribute' "An Unusual Man From France." (DD)
(Chris Wallace, 178 Cottage Rd #3, So Portland, ME, 01406)

DECADENT FEW - "They Shoot Children" EP
I don't think I was quite prepared for the powerful noise that came out of the MRR turntable. Sort of A.P.P.L.E.-ish vocals and music with a really great sound quality recording. Ok, I simply adored it. (AI)
(Inflammable Material, PO Box 2544, London, NW6 3DF, UK)

THE DENIED - "Apathetic Stance" EP
The DENIED will probably still live up to their name even with this EP under their spiked belt. Although nothing spectacular or groundbreaking, the DENIED have put out a pretty decent record of songs to drink to, but probably not to eat meat to. Thrashy in the DISCHARGE way but a tad more drive (except the more melodic "Tears & Snot": what a great song title!) that occasionally veers into thrash territory. Minor problems are the tiresome lyrics about war, politicians, etc and the generic graphics that are typical of this genre. Very listenable. (EY)
(Seizure Records, PO Box 190273, Mobile, AL 36619)

DIRTYBIRD - EP
Political mid-tempo hardcore from north of the border. 4 songs with a style I heard before (a post '84 style?) but I can't quite put my finger on any particular reference. Hmm... "Barbiedoll Alien" is a complete throwaway. (MA)
(Temper Records)

DISSOBER - "Sober Life .. No Way" CD
Painfully evident from the DIS-moniker and song titles like "Full Scale Atomic War", here's the 1000th DISCHARGE tribute band, with 14 songs saggingly stuck in 1982—that's twelve years ago folks!!!! Well done, played, executed, etc, for the 1000th time, but not over the top enough, like BASTARD, DISCARD, DISGUST, THE CLAY, DOOM, or early ANTI CIMEX to keep things interesting or moving anywhere into 1994. (KS)
(Distortion Records, Box 129, 40122 Gotenborg, SWEDEN)

DOC HOPPER - "Chaserep" EP
A powerful and clean sounding pop punk record. Maybe even a bit *too* good sounding but who am I to complain about that? You'll like it. Should be on "Shred's" Vol. 2 if you ax me. (PC)
(Thrashing Mad, 29 Perry St. Apt. 1F, NY, NY 10014)

DOGS ON ICE - "Salt Wound" CD
Tight, nicely produced melodic hardcore, but ultimately forgettable. Lacks an energy that could really make this shine. Bare bones in the tunes, with a simple three chord construction. Certainly not bad; fits in with some of the weaker stuff that's come out on this great label, so you know you're still getting quality. The packaging is the brilliant trademark John Yates style. (SB)
(Allied)

THE DONS - "Naked" CD
This is older garage style garage rock with a bit of punk influence that would be at home on Get Hip records. The playing is tight & crisp with interesting songs from this 3-piece band. The lyrics don't cover the usual topics of this genre. Instead they veer between personal and political topics with many anti-religious sentiments. A nice surprise. (MM)
(Edmonson, 3512 Girand Ave. S., Minneapolis, MN 55408)

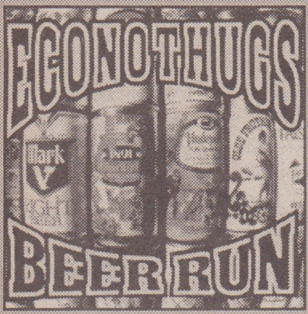
DOUGHNUTS - "Equalize Nature" CD
I'm kind of more into this CD in theory than in practice; you see it does my heart good to hear an all-female band play full on powerful, mosh, straight edge stuff. This is the kind of stuff that kids in big pants sportin' the butt du plumber eat up. Naked kids wearing X-s on their hands are always a grim sight, but perhaps this is just so well deserved turn about sexploitation (LD)
(Desperate Fight Records, Kemig 16, 90731 Umeå, SWEDEN)

DRILLER KILLER - "Brutalize" CD
A DIS-band in DIS-guise, but what would you expect from ex-members of ANTI CIMEX and PERUKERS? To their credit, the songs are short and they use more distortion than most of their cohorts but it's basically the same simple, repetitious stuff that everyone's doing nowadays. (NN)
(Distortion, PO Box 129, 401 22 Goteborg, SWEDEN)

E.D.O. - "Un Paso Al Frente" CD
This Argentinian hardcore band's initials stand for EXISTENCIA DE ODIO and seem to classify themselves as 'hatecore.' Lots of chunky metallic guitars and shouted vocals along the lines of AGNOSTIC FRONT, BIOHAZARD and SICK OF IT ALL. The NYHC influence isn't so surprising considering all three bands have toured Argentina in the past few years. The lyrics address topics such as religion and war and are sung in Spanish with the exception of the cover of MADBALL's rendition of NEGATIVE APPROACH's "Ready to Fight." The CD also includes 22 solid originials recorded over the course of '91-'93. (DM)
(Frost Bite, CC No. 71 (1416), Suc. 16 "B", Cap Fed, ARGENTINA)

EL ENJAMBRE - "Enemigas Del Estado" EP
This is quite a nifty package, jam packed with info/booklet which contains tons of addresses, art, lyrics, and essays which even though I don't speak Spanish are I believe all definitely of an anti-fascist bent. The music itself is also quite decent: fast and melodic, with sing-a-long choruses. I only wish I could read more of what this is about. (LD)
(Xunca Records, Apdo 8146, 33210 Xixon (Asturies) SPAIN)

RECORD REVIEWS



ECONOTHUGS - "Beer Run" EP
While never tipping any IQ scales, this relatively forgettable single is saved by "Downers", a catchy burst into snotty punk that deserved multiple listens. Maybe if the situation described in "Beer Run" happens to you it'd make more sense to you... I'm missing out. (TM)
(Centsless Productions, 5945 Monticello Ave, Cincinnati, OH 45224)

ENOLA GAY - "Borderline" EP
Not the legendary Danish thrash band, nor the later German unit, this is a newer French band that DIS-tils a DOOM-type sound at half speed, with moaned and shouted vocals that are backed up here with high pitched throttled-muppet-style screeches. Like 80% of today's hardcore bands, negligible lyrics drift into 1982 "after the bomb/cops/the system/ fucking Reagan" formula-fantasy-land and somehow fail to confront any real issues actually existing in 1994. A solid effort for the style, but failing to transcend it. (KS)
(PANX, BP 5058, 31033 Toulouse Cedex, FRANCE)

THE FALL-OUTS - "Sleep" EP
This band never excited me much before. A bit generic I thought. But this record has a late '70s power-pop sound that I totally love. Jangly guitars, bouncy drums, catchy vocals. Pogo pogo pogo! (PC)
(Super-Electro, PO Box 20401, Seattle, WA 98102)

FESTERING RINYANYONS - "Music Blended...." EP
Chaos rock, this is the shit to destroy keg parties with. A musical genius once said, if it makes you cringe, turn it up! I haven't heard the CD yet, but this shit puts the lid on bands like STEEL POLE BATHTUB or SONIC YOUTH! Buy this and shave your head. (SM)
(Train Wreck, PO Box 112151, Campbell, CA 95011)

THE FIGGS - "Go Before/Let's Get Arrested"
Yay! More cool power pop. "Go Before" reminds me of the better ELVIS COSTELLO and MR. T EXPERIENCE stuff. "Arrested" is a true rock 'n' roll gem that even Tim might like. So who the hell are these guys? (This just in: Marc says they're from Saratoga, NY and have been around for a while. Whatta ya know?). Recommended. (PC)
(March Records, PO Box 578396, Chicago, IL 60657)

FILTHY CHARITY/S.R.M.P. - split EP
While the FILTHY CHARITY side of didn't really kill me, the flip won me over. FILTHY CHARITY are French grind of the variety that doesn't really leave any lasting impression—not bad, but not the shit I want to hear after a long day at work. Brazilians S.R.M.P. immediately grabbed my attention—the vocals on this must have destroyed whatever this guy was singing through. Their fast, intense political blasts certainly pulled this out of the abyss. (TM)
(Psychomania Records, SCOTLAND)

FINAL WARNING - "Eyes Of A Child" EP

This EP definitely has its label name written all over it sound wise. There's without a doubt much of that UK early 80s anarcho sound floating around here, which can be a good or bad thing depending how you look at it. It's fast, it's got hooks and drive galore, and the lyrical sentiment is noble, but unfortunately it's just not particularly ground breaking. Don't get me wrong, I like it, and it rocks; it just sounds like a lot of stuff I've heard before. (LD)
(Tribal War, PO Box 20712 Tompkins Sq., New York, NY 10009)

59 TIMES THE PAIN - "Blind Hate& Anger" C D
I wonder if they took their name from the HUSKER DU song on "New Day Rising"? Who knows. This is pretty catchy and energetic hardcore with a moshy 'straight-edge' feel and enough speed to hold my interests. Kind of reminds me of late '80's hardcore from NYC, bringing to mind GORILLA BISCUITS and SICK OF IT ALL. I like this so much I play it loud enough so my neighbors can enjoy it too. It's that good! (MA)
(Burning Heart Records, Kolsvagatan 4, 73133 Koping, SWEDEN)

FLEAS AND LICE - "Parasites" EP
Dutch metallic gruffcore with fake English accents, a pentagram on the record label, silly punk rock graphics and timely slogans like "Rave is your Grave" and "Punk not junk" Sheesh! (HD)
(Skuld Releases, Kaybach Str. 7, 70839, Gerlingen, GERMANY)

FLOOR/SPAZZ - split EP
Florida sludgemeisters FLOOR drop two songs of plod chortled with feedback and distortion, and a heavy and somewhat unhealthy reliance on repetition. On the flip, Redwood City's SPAZZ let go with six more pulverizing, punishing doses of dirgey wallop mixed with hyper-thrash whammy. A Gaa-gaa-goo-goo dose of West Coast power violence!!!! (KS)
(Bovine Records, PO Box 2134, Madison, WI 53701)

FONDLED - "Cotton Candy..." EP
If getting fondled leads to music like this, let's have more of it. This loose, satiric, often hilarious girl vocal punk rock is boosted by snappy tempos and hooks you can hang your leather jacket on. In other words, buy it! (SS)
(Theologian Records, 20 Pier Ave., Hermosa Beach, CA 90254)

FRIED GREEN - "Way I Feel" EP
This is not something I should be reviewing, so be forewarned. Some talent is usually desirable for that "punky-metal" type of music. This is almost unclassifiable, it's that nondescript. Simple and repetitive untunes. (SB)
(Gimpy's Deluxe Records, PO Box 92671, Henderson, NV 89009)

RECORD REVIEWS

GARGOYLES/THE REMAINS - split 45
SF's GARGOYLES kicks a 45 GRAVE-ish song, they have three guitars so it's a wall of sound here. But Tokyo's REMAINS steal this single with "Lost My Heart", very Johnny Thunders, absolutely punk. On sexy pink vinyl. (EC)
(1+2 Recs. Dist. by Get Hip Inc.)

GASMASK - "Fear Of A Red Planet" EP
Totally insane. One of the craziest records I've seen in a long time, certainly meant as a heavy compliment. Self-described as 'Commie Straightedge Grind', and living up to every syllable. Insane vocals, wave of noise music—adjectives don't do it justice. Limited to 200, so maybe you could get someone to tape it for you.... (TM)
(S.O.A. Records, ITALY)

GENERICS - "Societal Hemhorrage" EP
Excellent limited reissue of a classic punk record from Vancouver, Canada, vintage Aug. 29, 1983. There is forceful Joey Shithead style singing with good guitar accompanyment. The song titles reflect some of the politics of that era that are, indeed, still relevant today. Listen to "Freedom 6 Feet Down" or "Outcasts Of Society" when you hear "it was society that killed him"; you'll have a decent perspective on the GENERICS' attitude. (BR)
(no address available)

GENITAL DEFORMITIES/SUBCAOS - split CD
Well, as you might guess with names like those, this is certainly not any lite pop stuff. English political crust paired with Portuguese political hardcore. Most of the GENITAL DEFORMITIES was a bit too by-the-numbers to be exceptional - average fast/slow song structures really didn't leave any huge impression, even after several listens. SUBCAOS turn in a more raging performance - quick diverse songs that carry well. (TM)
(Ataque Sonoro Records, Apartado 1789, 1017 Lisboa Codex, PORTUGAL)

GO - "Now I Realize" EP
The music here didn't click with me fast, but after a couple of listens it kinda grew on me. My initial problem was the really bad screaming vocals which really (at least I thought) didn't jive with the pretty pleasing hi-energy pop punk riffing. After a while it sorta came together, but I still don't really like that vocalist. Well recorded and powerful, they should drop that singer, and I'd like em' a lot more. (EY)
(214 Kawasakishi, Tamaku Noborito 155, Dai 3 Daiwabashiso 103, JAPAN)

GOOD HUMOR STROUT - CD
Funny punk that's devoid of any redeemable qualities. Check out the titles: "Skanky Poop Strut", "Erected Pride", "Horseshit". You get the picture? A singer that takes the dreaded speak-sing 'hey I've got a wacky schtick' school of vocals to an all time low, thin production and under-recorded guitars as well. (HD)
(Masta'd Records, PO Box 433, Belmar, NJ 07719)

THE GREEN HORNETS - "Baby Don't Do It" EP
Finally a garage pop group with a singer who can actually get the job done! Not as raw as a lot of the neo-garage (read: heavy metal) bands playing around today and somewhat clean sounding, but, unlike their aforementioned counterparts, can actually write and perform quality songs. (MJ)
(Vendetta, 22 Byrd Close, Waterlooville, Hants. PO 7 5UX, ENGLAND)

GREENBERG - "Return Of The Old School Skater" CD
This CD straight up sucks!!!! Weak as fuck skate rock with an annoying voice sample saying "Return of the old school skater" in every sing song. I doubt it gets much worse than this. There should be a law... (MA)
(Dolores Records, Drottninggatan 52, 41107 Goteborg, SWEDEN)

GRUBBY - "Stab" EP
Really metallic hardcore from Japan. Incredibly good, high energetic power is all got when I played this record. Intense HELMET-like music with metallic rocking vocals, this is just great, but the lyrics could use some work. (FA)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164, JAPAN)

GUITAR WOLF - "Somethin' Else/ Red Rockabilly"
Right! It's about time I got to review a good rock n roll record fer a change. I'll have to say that GUITAR WOLF is one of my favorite fuckin' bands these days. They got such a good stage show and the best "show off" pop star attitude. I knew it was only a matter of time before they got ahold of the Yank market. Now yer going to see GUITAR WOLF everything on a million different little American labels. Regardless, this 45 smokes. Don't be fooled by all the latest imitators, the Japanese are doing their rock'n'roll homework while the Yanks are collecting stamps and cutting class. (SW)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

GUITAR WOLF - "Kung Fu Ramone" LP
All you maggots who whined that you couldn't make out what the hell the first GUITAR WOLF LP actually sounded like beneath the layers of sonic grime better belly up to the bar for this motherfucker. An incredible amalgamation of LINK WRAY (hopefully, their version of "Rumble" will be the one to end all covers, the less-covered "Genocide" and "El Toro" show completely suave good taste), 60s Detroit proto-metal and 70s punk that sounds so completely fresh that I'd be convinced that this is going to be THE fucking sound of the next decade or so if it wasn't for my doubts that anyone else but these savants could actually figure out how to pull off this insanity. Essential listening. (DD)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

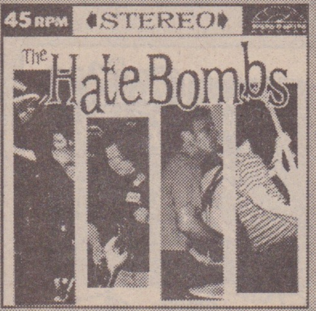
GUNFIRE DANCE - "Suit And Tie" EP
Glam-goth-punk stuff that has that MISFITS feel to it, yet it's more melodic and not as raw. It's got harmonized vocals, sort of like if DANZIG went pop-punk. (AI)
(Ultra Under Records, PO Box 1867, Cave Creek, AZ 85331)

RECORD REVIEWS

HALFMAST - "Influence" EP
A band who have managed to become nothing but a time capsule. It's 1988 all over again, straight edge is festering, people jump straight up while playing guitar - thick X's are in fashion, shouted choruses, the whole bit. Ever tell ya 'bout the fanzine I used to do? Called it 'No Edge', mostly because I disliked straightedge so much. The leftovers of that scene don't sit any better with me... (TM)
(Third Party, 21 Nancy Lane, Amherst, NY 14228)

HAMMERHEAD - "Stay Where The Pepper Grows" LP
First of all, this is most definitely *not* the Fargo Am-Rep band with the same name. These guys are most definitely Germans who play killer HC which at times reminds me of older POISON IDEA. Angry, bitter lyrics, and an eight page booklet with loads of pictures of naked women sporting various band members noggins, and a truly bizarre cover photo. I still can't figure out the title though. (LD)
(X-Mist, Reidwiese 13, 72229 Rohrdorf, GERMANY)

HARRIET THE SPY/GRAIN - split EP
Two neat bands from Ohio. HARRIET THE SPY does some guitar thing that brings SUPERCHUNK to mind. GRAIN is less quirky and somehow less minimal, and would be a nice complement to J CHURCH if they trotted thru Cleveland. (KG)
(FKG Records c/o D. Neeson, 1210 Anita Dr. #302, Kent, OH 44240)

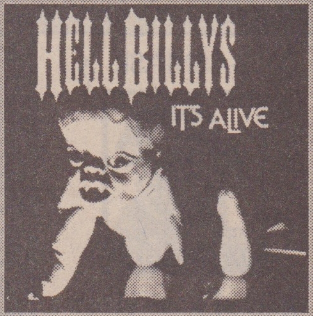


HATE BOMBS - "Peckinpah Man" EP
The A side is a cool punk number with a good guitar hook and growly mean-guy vocals. The B side is all BEATLES/jangly/three-part harmony sing-along fun. What gives? This could be two totally different bands, and they would both be good. (CH)
(Speed-o-meter Records, 1430 Lake Highland Dr, Orlando, FL 32803)

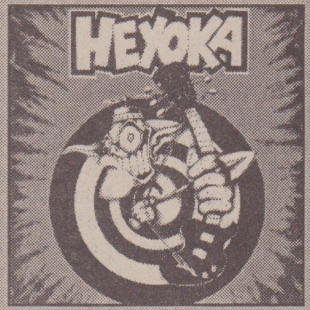
HATED PRINCIPLES - "1982 Demo" EP
...it's all in the title. An obscure band gets a second life on 7". HATED PRINCIPLES were from down South and play(ed) dirgy slow/fast HC with those snotty Orange County vocals, very much in the style of the day. Kind of like the ADOLESCENTS but nowhere near as good—I mean, this stuff would have been generic even in '82. A historical artifact from an era that I wouldn't care to relive. (JR)
(Incognito, Hermannstr. 1, 70178, Stuttgart, GERMANY)

HEALTH HAZARD - "Not Just A Nightmare" EP
Take some ferocious female vocals, add classic breakneck hardcore, then top it all off with political lyrics that aren't entirely boring. Cut into nine short pieces and serve to anyone who claims hardcore isn't all that it used to be. Really great shit; can't wait for their 10"! (TM)
(Ministrel, Av. Parmentier 74, 75011 Paris, FRANCE)

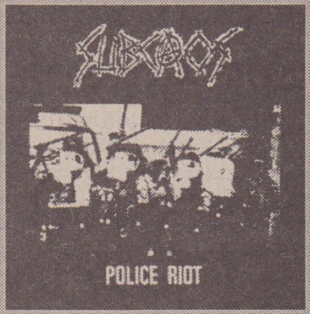
HELEN LOVE - "Punk Boy/Punk Boy 2"
Another catchy, charming, pair of pop tunes from HELEN LOVE. She still has keyboards as her backing band, and I think that is holding her back. Both songs are quite good as is, but with a real band she might be up there with HEAVENLY and STRAWBERRY STORY. (MC)
(Damaged Goods, ENGLAND)



HELLBILLYS - "It's Alive" EP
Down'n'dirty rockabilly melds with powerchord punk in these three tunes, which tries to compensate in rockin' energy what it lacks in general tightness. Their cover of "Blast Off" is the highlight. (SS)
(411 E. Garland, Fresno, CA 93704)



HEYOKA - "El Pueblo Unido" EP
Harmonized female vocals and four catchy, very original tunes fill both sides of this four-song EP; the style is edgier and more exciting than most French punk rock I've heard recently, and, of course, comes strongly recommended. (SS)
(Combat Rock, 7 Rue du Paquis, 57158 Montigny les Metz, FRANCE)



HIATUS/SUBCAOS - split EP
A live recording from HIATUS that's energetic but not very inspiring. They've gone from being a brutal grind band into sounding just like DOOM doing their impersonation of DISCHARGE. Not to put down any of the bands but originality is getting rather scarce lately. SUBCAOS fit nicely into the same category. How many times does this have to be done? (NN)
(Slime Records, Apartado 1789, 1017 Lisboa Codex, PORTUGAL)

HONEYDIVE - "Frail" LP
This has such a heavy American feel, infused with rock subtleties galore, that it loses all hints at a) being punk, and b) being from far away. It seems like cuts from this would make it big on a cool, hip Top 40 station in Los Angeles. (KG)
(Studio II Records, 1, Trapezoundiou St., 11472 Athens, GREECE)

HORNS - "The Bunny Ritual" EP
A mixed package with quite a bizarre sense of humor. The first side whips out eight superspeed sonic disruptors complete with mouth-full-of-bile vocals and titles like "Peppercorn Labia." The flipside offers a mid-paced homage to the joys and benefits of drinking milk and chewing tobacco. (NN)
(Psychomania, 4 Fenton St., Alloa, FK10 2DT, SCOTLAND)

RECORD REVIEWS

I SPY/PROPAGANDHI - split 10"
PROPAGANDHI are pretty intricate, with plenty of time changes and (tasteful) guitar breaks, all topped off with strong vocals and equally strong lyrics. I also have to admire the fact that they play really fast, without spending time putting across heart-felt emotional pleas. I SPY are a Canadian band in sort of the same vein, but louder and rougher. Good package, and another entry in the recent flood of 10" vinyl. (JR)
(Recess, PO Box 1112, Torrance, CA 90505)

IGNITE - "Where They Talk" EP
Okay, I'm a big fan of Orange County HardCore, and when I picked the demo up from these guys last summer I was totally floored. IGNITE features members of NO FOR AN ANSWER, UNITY, and PUSHED ASIDE, and the influence from these aforementioned bands shows through, no doubt, but with more melody. 3 songs from a personal level, maybe about love, the title track being my favorite among the bunch, great lyrics! Although I'm not usually one for melodic stuff, there's something about this record that I'm drawn to. You'd be wise to pick this up. (MA)
(Ringside Records, 17860 Newhope St #171, Fountain Valley, CA 92708)

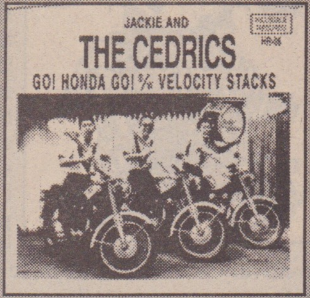
IMPALA - EP
Four very authentic sounding, well-played and altogether solid surf instrumentals. A lot of bands seem to have trouble doing this shit right, but a band like this seems to do it as naturally as breathing. Even the slow, moody number that has saxophone all over it (a cover of "Stalkin'") swings (and I generally dislike the almost ubiquitous surf saxophone). (DD)
(Power of Bob Records, 2966 Darollyn, Memphis, TN 38134)

THE INHALANTS - "Kolchak, the Night Stalker/Middle Ages"
It seems to me that, unless it consists of a couple of killer cuts, there should be at least three or four songs on a 7" (remember; strive to never pay more than $1 a song). And while these two songs are more than fine (despite the overdone treble), they're not exactly what I'd think of as single material. (DD)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

J CHURCH/SMALL 23 - split 45
I'm not exactly sure when it happened, but I've suddenly come to really like J CHURCH. Much like the "Kittums" EP, I'm finding their songs to be be much more powerful and veering away from a purer poppy direction. "Crazy Lady On Market St." has, as usual, Lance's well written and thoughtful lyrics. SMALL 23, who used to be plain old SMALL, are an excellent choice for the flip, with "Chew it Down" similar in sound to J CHURCH. I thought that they have a hooky pop punk sound with guitars akin to "Flip Your Wig" era Bob Mould. A damn fine release. (LD)
(Honey Bear, PO Box 460346, San Francisco, CA 94146)

JACK KILLED JILL - "Thirty-three Psych" EP
Looks and sounds just like a 1980-era S.F. punk record (except that they have a booking/promotions agent and a management company *and* they credit their tattoo and piercing artists-sheesh!). Female vocals on the gothic side with flanged-out guitars and rhythmic bass lines. The thrashy bits are great but I find the slow parts a bit... uh... slow... Also I thought the AVENGERS cover was rather pointless, but if you're into that early 45 GRAVE sound... (PC)
(PO Box 297, 2040 Polk St., SF, CA 94109)

JACKIE AND THE CEDRICS - "Go! Honda Go!/Velocity Stacks"
Japan's best surf band on the consistently great Hillsdale label. The A-side features broken-English vocal accompaniment, the B-side an all instrumental take on a Johnny Bartlett (of slot-car music fame) original. A must for fans of *real* surf music. (MJ)
(Hillsdale Records, PO Box 641592, San Francisco, CA 94164)



JIGGY-JIGGY with HOLLY GOLIGHTLY - EP
This one is fer all the Hangman label fans along with "Billy-buffs" and die-hard record collectors and college kids with pop bottle lenses. Nevertheless, it's a very good record with all the Hangman stars playing on it (except Childish). It's definitely fer all you DELMONAS fans and perverted 40 year olds into mid-'60's female vocal pop. Here's another one fer yer stamp collection! (SW)
(Vinyl Japan, 281 Camden High Street, Camden Town, London NW1 7BX, ENGLAND)

JIMI LALUMIA & THE PSYCHOTIC FROGS - "Greatest Hits Live At Max's Kansas City 1981" CD
OK, NEW YORK DOLLS/HEARTBREAKERS style punk rock. This band was known for their heavyhanded parady of "Eleanor Rigby" and a 7" called "Death to Disco". This CD has a live set. I hope the band members have aged more gracefully than this tape. The cover says "including J. Thunders & J. County" but they only appear in the backgound for 2 songs. Max's booked lots of bands like this the last year they were in business. What does that tell you? (MM)
(ZYX Music, Industriegebiet, Benstrasse 35797 Merenberg, GERMANY)

JIMMY EAT WORLD - "One, Two, Three Four" EP
***** Five star rating! This is the shit. I loved it: loud, melodic, powerfully raw with shitty production and great vocals. Just what the Dr. ordered after a hard day at work. Woke me up out of my pathetic, self-indulgent and overwhelmed state of mind, as only good punk can do. This is what it's all about. O.G. (SB)
(Wooden Blue Records, 343 W Kale, Phoenix, AZ 85021)

KARKKI AUTOMAATTI - "Kavelylla" EP
This Finnish record is really cool. Amateurish a la early Rough Trade bands such as THE RAINCOATS and THE TELEVISION PERSONALITIES (sung in a foreign tongue). I love this, now I hope I can find it. (RL)
(Room Service, PL 47, 13211 HML, FINLAND)

RECORD REVIEWS

KRYPTONITE NIXON- "Swag" CD

I always thought I hated this band. Yet this is pretty good. Fast, upbeat indie rock tunes with lots of distortion. The song "Suckers.." is my fave with the catchiest guitar riff hook I've heard in a long time. So perky I find myself humming it at work. I'm actually surprised these guys aren't from the East Coast. (CK)
(Flipside)

LAWNSMELL - "Melts Away" EP

Buy this record any way you can—the swell debut release from LAWNSMELL. You get alternating female/male vocal enjoyment a la HUGGY BEAR with the speedy, melodic songwriting inspired by the holy SNUFF. Guitar so distorted and ringing it makes me feel excited, like I'm at my first punk show ever. Hardcore, straight-ahead punk, mid-tempo anthem, you get it all in this 6-song 7-inch package creatively covered with little hand-drawn sketches. I mean it. (JH)
(Bluish-greenish Records, 19 Scarborogh St., Monterey, NSW 2217, AUSTRALIA)

EL LEGADO - "Burning For You/Cell 7359"

Yikes! Trash-o-phonic! EL LEGADO from Barcelona, Spain, give your skull a thorough reaming with their STOOGES-powered roto-hammer. This hard driving release on Au GoGo has deep and gruff vocals atop of psych-crotch guitar leads that are somewhat akin to Ken Steadman CELIBATE RIFLES' riffs. It's punk in a retro "Raw Power" sort of way. (BR)
(Au GoGo, PO Box 542D, Melbourne, Vic 3000, AUSTRALIA)

LIFETIME - "Tinnitus" EP

NJ's LIFETIME is back with a self-produced EP that is even better than their previous EP and LP on New Age Records. Extremely melodic music at a sort of high speed with some chunky parts makes this record LIFETIME's best release, in my opinion. The lyrics are still really personal and interesting. Great job guys. (FA)
(Glue, 51 Columbus Dr., Franklin Park, NJ 08823)

LOLLIPOP - "Write Me A Poem/Bastard Son Of Carburator Dung"

The music on this is somewhere between New York noise and Chicago noise. Loud guitars, you know. However the vocals border on 70's hard rock. How these two aspects came together I can't figure out. Although I suspect it would have been interesting if it had worked. Side B is an instrumental so you just get the noisy thing with a few slide guitar breaks. (CK)
(Sympathy)

MASSAGRAF/TURBO REANIMACIJA - split EP

Lithuania's TURBO REANIMACJIA's second release again works mid-tempo hardcore with sung-versus-grunted vocals. The first two songs have a cleaner studio sound that doesn't seem to work as well as the looser and sloppier third thrasher. Belgium's MASSAGRAF turn in four wonderfully sloppy and noisy 'live in the studio' bursts, possessing the same energy and enthusiasm that marked early LARM and PANDEMONIUM records, though occasionally kept in check by silly grunting vocals. Fun. (KS)
(Bouezie-Buze P, Brouwerijstraat 1, B-3290 Diest, BELGIUM)

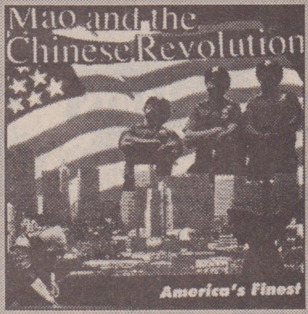
MAD DADDYS/DEVIL DOGS- split 45

The DEVIL DOGS side is a solid treatment of the early 60's FOUR SEASONS number "Rag Doll," which I like. Good harmonies with anthem-type punk rocky music backing it up. The MAD DADDYS side is a mildly stinky version of "Steppin Stone", a song which has been done a million times by better bands, my favorite version being SOA's on *Flex your Head.* When the DEVIL DOGS put their next album out, buy it. (CH)
(Demolition Derby c/o Kris Verreth, Tervuursesteenweg 1h, 1820 Perk, BELGIUM)

THE MAKERS- "Sometimes Good Guys Don"t Wear White/Soul Jelly"

Another fine record from these goofballs from Washington. Musically, these cuts are great: sloppy garage rock with plenty of oomph, but the singer's voice is pretty annoying. He tries way too hard to sound like Leighton from the MORLOCKS/GRAVEDIGGER 5, and it gets old quick. Plus, he can't fight. (CH)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MAO & THE CHINESE REVOLUTION - "America's Finest" EP



Loud, fast, raw garage pop punk with some ska parts and excellent bitter political and personal lyrics. The sound quality isn't great but the songs are. You'd better get this right away as there seems to be only 300 in print. All wool and a yard wide. (PC)
(98 Lancaster Ave., Frazer, PA 19355)

MEANIES - "The Meanies of Life" CD

This is a great comp for late blooming MEANIES fans being that this is a collection of "long gone singles and other bits". These guys sound RAMONES-ee with a COSMIC PSYCHOS feel at times. In fact, I could see drunk punk authority Mr. Roehrs piggyback skanking to these guys with a beer in one hand and the middle finger raised on the other. (RL)
(AuGoGo, GPO Box 542 d, Melbourne 3001, Victoria, AUSTRALIA)

THE MEANIES - "Conrad" CD

A short and powerful blast of high gear, rich, melodic hardcore. A fun band, that holds it's own - in a catchy SEVEN SECONDS genre. Tight, clean & loud. Heavy on the guitar solos and none the worse for it. Why haven't I heard of these guys before? (SB)
(Au GoGo Records, GPO Box 542, Melbourne, Vic 3001, AUSTRALIA)

RECORD REVIEWS

METAL MIKE, JULIA AND NATASSIA - "Kurt Cobain's Dead" EP

I'm not even sure where to start telling you how bad this is. I'm sure it's supposed to be a funny joke, but it gets old real quick. A song about KC and then a remixed version of it on the other side. Throw in a RAMONES cover to show you're still with it and *voila*! It's awful and I can't believe I listened to it. (CK)
(Bad Trip Records, 242 Kingsrow Dr, Little Rock, AR 72207)

MINE - "Edgewood" EP

First off, the cover deserves mentioning because it just looks swell. As for the music, it's just as good. Both the A and B sides start out with slow, crunching power-core tunes which segue into full-on rage which is backed by crazy low, dog growling vocals. This is killer. (LD)
(Common Cause, Konrad Adenauer-str. 58, 73529 Bettringen, GERMANY)

MIOZAN - "Caught In Their Free World" LP

Full-on and straight ahead. Brings to mind SEEIN' RED. Conscious lyrics about fucked-up stuff like racism, eating meat, state control... German. (KG)
(Frank Kurowski, A-B Weg 16 A, 3043 Schneverdingen, 05193 GERMANY)

MISKATONIC UNIVERSITY - "Cowhill House" EP

Kind of trashy, lo-fi punk from Italy that has a pretty original sound but hints at rock vocals. There's a strange song called "Rape" that I'm just not understanding. (KG)
(Mele Marce Records c/o Giorgio Senesi, via A Carrant 7, 70124 Bari, ITALY)

MOIST - "Six Under Three" CD

A whole new line-up since their classic "Be Young" EP. This recording still has Sunita's snotty punk vocals but the music is a bit more mature sounding. I'd still recommend the EP over this, and if you like that then give this one a try. (PC)
(More Fun, PO Box 60263, Sacramento, CA 95860)

MONK HOUSE - "Tune In" EP

Pretty old school punk here, with lots of energy and lots of tempo changes, and a interesting melodic touch. From England. (FA)
(Damaged Goods, PO Box 671 London E17 6NF, ENGLAND)

MOUTHPIECE - "What Was Said" CD

Lot's of X's floating around around on this cover.... Good, solid punchy shit, that while it doesn't do much for breaking into new territory is still short, sweet and to the point. (LD)
(New Age Records)

NEW DAY - "Sring Cleaning" (sic) EP

Big-guy-with-a-goatee-core. Their lyrics remind me of Mike Castle's "Generic Poems" (I'll spare you any quotes) and the growly vocals sound... just... well... funny, I guess. The music is somewhere between wanky psychedelic metal and generic thrash. (PC)
(Raw Products, 3149 Caribb Way, Lantana, FL 33462)

NOFX - "Punk In Drublic" LP

NOFX has been busy crankin' out the tunes for the last few years. Before then, I hadn't bothered to check them out because I was foolishly swayed to believe I would be wasting my time on a bunch of immature losers who were bent on offending people with stupid (sexist, racist, etc...) remarks. If that were the case then, it's certainly not the case now. They cleverly deal with touchy subjects (i.e. sex work) and come off as a fun band that's got a little experience under their belt. Musically, they continue to have an influential and distinctive melodic hardcore sound, Packs a wallop, as always, and is damn catchy as well. They're getting older and better. (SB)
(Epitaph)

NO FX - "Punk In Drublic" LP

Over produced, melodically boring, old hat tricks. NO FX kick ass on your Mastercard. Boring punk rock kids. Inter-scene snide remarks right back at you. By the end of this disc all of the songs remain the same. No one else will say it, so I will - you suck! (SM)
(Epitaph)

NO KNIFE/TANNER - split EP

Musically, TANNER are tight with varied rhythms, not unlike JAWBREAKER but unfortunately with vocals much like ROCKET FROM THE CRYPT—not a harmonious combination. The NO KNIFE song I like a lot. The band is tight with varied rhythms not unlike JAWBREAKER but with vocals more resembling SUPERCHUNK. Ah, much better. Now where are the lyrics/liner notes? (JH)
(Tanner, PO Box 84352, San Diego, CA 92138-4352)

NO LESS/EVOLVED TO OBLITERATION - split EP

NO LESS spit out a few songs of grindy stuff that fucks around in unknown territories, a little annoying in parts but the FUNKADELIC sample saves it. EVOLVED TO OBLITERATION are speedy, short-and-to-the-point hardcore with songs clocking in under a minute, the way it should be! (MA)
(Jerry, 701 N. Rengstorff #14, Mountain View, CA 94043)

NONE LEFT STANDING - "Laura" EP

The title track is a song about and dedicated to a girl named Laura who was killed in a drunk driving accident. Musically this reminds me of FUEL with more of an edge and lyrics are creative but not vague. A really good record that shouldn't be overlooked. (MA)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

NUNS - "Their Greatest Sins" CD

It's scary finding a release that has a band's new line-up re-recording songs by a previous line-up from almost 20 years ago—but that's what you get here with this early SF outfit's return. Actually, about a third of the songs are pretty decent punk or proto-punk, and another third are OK if you like early BLONDIE. The rest (mainly new songs) are drek. Some of the lame-o tunes have cool intros and then wimp out immediately thereafter (you think you're getting a RAMONES fix, but noooooo!). Anyway, find the 7"s, maybe find the Bomp LP, and get this if all else fails. (TY)
(Posh Boy, PO Box 4474, Palm Desert, CA 92261-4474)

RECORD REVIEWS

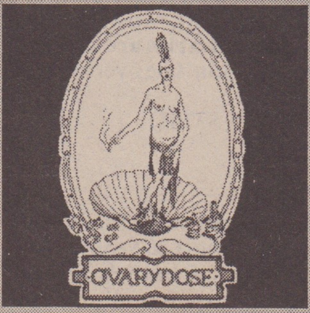
THE OBLIVIANS - "Someday You Need Love/Ja Ja Ja"
Another worthy disc from the very worthy OBLIVIANS, although I personally wish the guitar wasn't quite so sludgy. Definitely a band to keep an eye on, though. (DD)
(Crypt, PO Box 140528, Staten Island, NY 10314)

THE OBLIVIANS - "Someday You Need Love/Ja Ja Ja"
This band has the knack of playing so dirty and raw you'd normally give up on hearing the songs, but because they write such simple and catchy tunes you break on through immediately. Pure inhaling punk rock. (TY)
(Crypt, PO Box 140528, Staten Island, NY 10314)

OBLIVIANS - 10"
The OBLIVIANS have broken the 10" barrier. Ten tracks very much in the JOHN SPENCER/CRAMPS vein, complete with lots of reverb on the drums and vocals, scratchy guitars, subterranean production values, and lame "naked woman" cover photo. There's a lot of this kind of stuff around at the moment, but what the hell, I like it anyway. Fans of their 7"s shouldn't be disappointed. (JR)
(Sympathy)

ONE HIT WONDER - "Not In This Town" EP
Three energetic Rock n' Roll songs with slick harmonies that verge on commercial radio pop. It reminds me of the JAGS, although the vocals are average at best. Interesting lyrics. (MC)
(Lethal, PO Box 14868, Long Beach, CA 90803)

ONE TON SHOTGUN - "Disgruntled" EP
This amalgamation comes off like the DIDJITS with Jeff Dahl and Jerry A. fronting them. It's all rough, all punk, all fast and snotty. The lyrics are interesting. In "Bed Pan Hands," the band sings "My life support is rigged up to the clapper, I'm really glad you came to visit, do not clap for me." There are some good harmonies. The cover of "All The Young Dudes" would work if that wasn't such a tired fucking song. Overall, a damn decent record that holds your attention musically and makes you think lyrically. (BR)
(5 Box Records, 308 Forest, Midd, RI 028420



OVARYDOSE - "Growth" EP
This all-woman band boasts "menstrual pain like you've never felt before". Ok, it's raw, it's painful, it's garagey, it's emotional. Sure it's got that "lemme at the Motrin before I puke" quality, but still, it ain't L7. (AI)
(Goldentone Records, 240 S. Main St., Gainesville, FL 32601)

PERSECUTED PHARISEES - "Keep Smilin'" LP
The brash gal singer on this record makes this German band (vocals in German and English, although not simultaneously) sound like a cross between VICE SQUAD and THE GITS. Tight hardcore/punk rock with a metal-ish guitar here and there. Decent for this tired genre. (RL)
(Alm Records, Backerweg 8, Frankfurt, GERMANY)

PIST'N'BROKE - "A New Day" EP
Four skunk anthems, most of 'em catchy; their theme song is an unusual blend of skinhead punk and ska that works. You can tell from a few lyrics that alcohol has dimmed some mental awareness, but not enough to keep the tuneage from being a guilty pleasure. (SS)
(Sonic Aggression, 253 Low St #263, Newburyport, MA 01950)

PLOW - "Dance (Better Than I've Ever Seen)/(Timmy) Is An Arsonist"
Up-beat and extremely catchy punk rock delivered with enough energy and wit to separate it from the mass of shit being produced. Stinging guitars and cool, nasal, vocals. Comes with some helpful tips on dance protocol. Mother-fucking-punk-ass-rock. (KK)
(Coolidge Records, 157 Coolidge Terr., Wycoff, NJ, 07481-2504)

POLIO - "Hercules" EP
Every time I listen to this I change my mind. I can't decide. On one hand it reminds me of MINISTRY. The song on side B "Action Reaction" stole one of their riffs. Yet the vocals are a cross of new wave-emo-blues, slightly catchy and at the same time out of tune. I'm confused and that's reason why I like this. (CK)
(Turkey Baster Records, 6403 Johnny Morris #12, Austin, TX 78724)

POLLEN - "Bluette" CD
I was into this. This sounds like good G-WHIZ or ALL. Great catchy guitar lines and great tunes such as "Bait" and "Scared Kid". My only complaint is there is too much diversity with dabblings in the emo direction. But this may only be because the pop punk stuff is dead on. (RL)
(Grass c/o Dutch East India)

PORTRAITS OF PAST/BLEED - split EP
This new split has two songs from each of these new bands documenting two various yet similar styles of regional HC from opposite ends of country. Both bands have a young excited feel to them. P.O.P play inspired midpaced intelligent 90's hardcore. Their youthfulness inspires me. BLEED's approach is a bit more eclectic and discordant with an even more distinctive vocal abrasiveness. There are two singers, one sounding like an angry, screeching grandmother. Very good overall! (MK)
(Ebullition, PO Box 680, Goleta, CA 93116)

PREACHERS THAT LIE - "By The Dawn's Early Light" EP
This is quality uptempo punk rock from San Jose with thought provoking lyrics about people, relationships and territorial attitudes. The singing has a tinge of that Mike Ness arrogance laced with NITWITS-type harmonies. Good job working the "P.T.L." into a logo and concept. (BR)
($3 ppd: Farmhouse Records, 443 Madison Dr, San Jose, CA 95123)

RECORD REVIEWS

PROPELLER - EP
Hmm. I'm surprised I never heard of this Bay Area band before. They play pretty straight-forward pop-punk with a sound I can only compare to the WYNONA RIDERS, which is a good thing. Four songs here with good production. "Ugly Truth" is a winner. (PC)
(Olam 8 Records, 5174 Shafter Ave., Oakland, CA 94618)

PROZAC MEMORY - "Chisel Tone/Mapmaker"
Really fantastic songs! Lots of influences come through, but how 'bout this: JAWBREAKER meets MOSS ICON meets HOOVER meets early JAWBOX. Great recording. (KG)
(Faye Records, PO Box 7332, Columbia, MO 65205)

THE QUEERS - "Beat Off" LP
The latest from JOEY RAMONE's favorite band has 12 more snotty tunes with its share of standouts. Joe King is one of the best singers around. Ben Weasel produced, Vapid and Panic are in the band, so you should have a pretty good bead on what this sounds like. (MC)
(Lookout, PO Box 11374, Berkeley, CA 94712)

QUENCHER - "Good Liquid" EP
Silty pop with some DC influence. I like the lyrics that go "tomorrow's yesterday's today", and "Blind Spot" has really cool vocals. A good band to see live, too. I wish they had put their BRENT'S TV cover on here, though. (PC)
(Lombardi Records, PO Box 2564, Madison, WI 53701-2564)

DEE DEE RAMONE - "I Hate Freaks Like You" LP
Not the total loser I remember his recent 7" being, but not very exciting either. Sort of a slowed down version of THE RAMONES, with a little more NY (DOLLS) influence and Dee Dee on vocals (not a plus). What's the deal here? Is this an ego thing? (KK)
(World Service/Rough Trade)

REAL COOL KILLERS - "Just For Fun/Hate Song"
I'm really amazed someone would let Ken Chambers produce their record. Sure, I know you're probably a fan, but I can't believe it. Anyway, just as I figured, the record sounds like watered down hardcore. The potential is there, they just need to speed it up a little bit. (CK)
(Ultra Under Records, PO Box 1867, Cave Creek, AZ 85331)

RENT A COW - "Killer Cows From Inner Country" EP
Cowpunk (what else?) with some very good (and some very bad) aspects. On the positive side are the appealing German-accented vocals (though this is coming from an admitted WAGNERphile) and catchy, nay, even stirring songs (rather like a ballsier POGUES). On the negative end, the clean and clear production job makes all four songs sound uncomfortably close to heavy metal. (DD)
(Nasty Vinyl, Riepestr. 17, 30519 Hannover, GERMANY)

RESIN SCRAPPER - "Duh Factor" EP
Lo-fi, distorted rock and roll with masculine punk cowboy vocals. Six songs on a 7". I like it a lot although I wish they'd even out the mix. The vocals are nice, but I really like the guitars, Turn them up! (CK)
(Birdman Sound, 593 Bank St, Ottawa, ON, K1S 3T4, CANADA)

THE REVELERS - "Walking Thinking/Underwear"
Noisy up-tempo pop music that seems to be from the U.S., but stylistically sounds more like it would come out of Europe. The A side is an excellent song with great vocals. This sounds like something that would come out on the Sarah label at it's most rockin'. (MC)
(Inbred, PO Box 14157, Cleveland, OH 44114)

RISING NATION/SYSTEM SHIT - split EP
Take 'em in order: RISING NATION are full tilt hardcore, well accented by guttural vocals that must leave their singer searching for the throat lozenges. SYSTEM SHIT are fierce grind—sounds like they'd fit in well with some of Norway's finest, that is until you read their lyrics with lines like "We will send you positivism." Too bad the cover is so crap, it's really the only thing preventing this from being a great release. (TM)
(Grinding Madness Records, no address)

ROACHGRIND - EP
Four songs with a thick and heavy hardcore feel. Although this gets a little slow and drags in parts the prominence of the bass gives this a solid punch to maintain my interests. Lyrics are in a political vein, although a little cliched, but then again these guys are saying more than most bands nowadays. The cover for this is also a booklet deal with lyrics, photos and other bits of information. Not bad... (MA)
(Vandal Children, PO Box 260805, Hartford, CT 06126-0805)

ROT/MINDFART - split EP
A lackadaisical release from ROT (the noisy Brazilian ones). They rehash 5 old tracks, which just appeared on their CD, and slip in 1 new noise attack for good measure. MINDFART make it all worthwhile with a live performance that makes them immediate contenders for the Belgian grindcore belt. Don't turn your back on the turnbuckle. (NN)
(Grinding Madness, Boezie, Brouwerijstraat 1, B-3290 Diest, BELGIUM)

RUPTURE/BRISTNING - split EP
It goes without saying that RUPTURE's gonna deliver their usual amazing, hard-boiled, two-fisted, meat n' potatoes brand of high energy hardcore. BRISTNING are a bunch of Swedes who, rather suspiciously, hail from Austrailia. Methinks they might be a side project designed to pay tribute to the influential bands of yesteryear. In any case, they do the fuzzy Swedish thing quite well, sounding much along the lines of DISARM, HEADCLEANERS, etc. (NN)
(Yeah Mate Records, PO Box 17, Victoria Park WA 6100, AUSTRALIA)

RECORD REVIEWS

RYKER'S - "Payback Time" CD

The K-TEL of hardcore does it again! A discography of a band with one and a half recently released EP's. Pretty cheesey. Still I gotta admit the sound on the CD is actually better and nothing's really lost in the transition. If you're looking for menacing moshcore with crushing guitars and an in-your-ugly-mug attitude, RYKER'S is one of the best. Let's see some new stuff soon. (NN)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

SCARED OF CHAKA - "Asuckerborneveryminute" EP

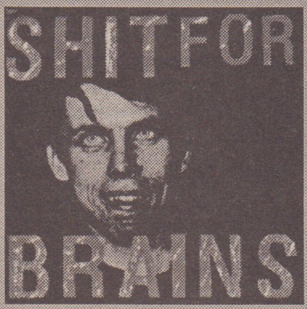
"Agenerichardcorebandborneveryminute" would do just as well, and would give you the whole picture. Three fast songs, and one slow, sludgy track that sounds like the band playing in a room with a Spanish TV channel in the background. It's too bad when the memorable song on the record was the one the band intended as a joke. (JR)
(Dogshit, PO Box 40129, Albuquerque, NM 87196)

THE SCISSOR GIRLS - "PHG Diablo" EP

Sometimes it's hard to tell if a record is intentionally discordant and artistic, or if it just sux. This one is a tough call 'cause I really dug the vocals, but yet didn't think much of the music. Graphics and music have a CRASS feel to 'em. It ain't yer ordinary punk stuff, so if you wanna try somethin' different check it out. (AI)
(Monkeytech Records, 2265 West St. Paul, Chicago, IL 60647)

SEXY DEX - "Don't Go For Second Best Baby?!" EP

Four women who play punk music with a solid beat and tight melodies. SEXY DEX is from the Netherlands, although three of the four songs are in English. The songs verge on getting poppy at times but maintain their edge. This is real good. (MC)
(Da Capo, Oude Gracht 10, 3511 AM Utrecht, HOLLAND)



SHIT FOR BRAINS - "Hang Down Your Head" EP

Whoever says there's no good punk rock in France has SHIT FOR BRAINS. These guys rock and rule. They remind me of IGGY POP and have a thick sound and some fine wanking guitar. This is an impressive first recording from SFB and I eagerly await more of this shit. (JH)
(Spliff Records, 8 Rue de la Treille, 63000 Clermont Ferrand, FRANCE)

SHATTER/FOREGROUND - split EP

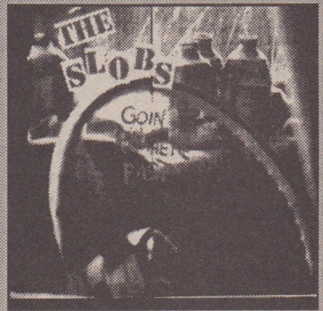
SHATTER have a sound that I'm really not too interested in: slow, churlish hint o' metal somewhat ethereal posi-core. It's rock to me, and if you like that sort of thing you'll probably like this as well, I don't. FOREGROUND have a faster and somewhat melodious sound with absolutely atrocious vocals, which kind of reminded me of the guy from the LIBIDO BOYS. The music is quite listenable, but the vocals have got to go. (LD)
(Moo Cow, 38 Larch Cir. Belmont, MA 02718)

SIXTEN REDLOS - "Salunda Spelade" CD/EP

This disc has this band's 2 singles and 3 tracks from their LP. SIXTEN REDLOS existed from 1981-1986 playing mid-tempo punk rock with melodic Swedish vocals. The single tracks have more energy than the later album cuts, but overall this is a good release. (MM)
(Sea Dog Records, no address)

SLIME FISHER - "I'd Rather Be Fishing" EP

You may remember SLIME FISHER from the brilliant Japanese 7" of Snuff covers called "Too Late to Kiss the Truth". Their cover of "Damage Is Done" was totally rockin and original and came out on the Snuffy Smile label as well. This SLIME FISHER 7-inch is really strong musically, reminding me of SNUFF's more metal/hardcore numbers. The vocals are a bit whiny though and I wish I could make out the lyrics, especially the title number. (JH)
(c/o HG Fact, 401 Hongoh-M. 2-36-2, Yayoi-cho, Nakano-ku, Tokyo 164, JAPAN)



THE SLOBS - "Goin' Nowhere Fast" EP

I'm the wrong person to review this record. It's much too fast and generic fer my taste, it's kinda got that QUEERS sound to it that I fuckin' hate so much. Maybe if I was like 13 again this might amuse me but now I'm old and not easily amused. All in all, this might fit the taste of about 90% of all the MRR staffers and readers. Sorry, on to the next record, please! (SW)
(Centsless, 5945 Monticello Ave., Cincinnati, OH 45224)

SOCIAL OUTCAST - "TV Casualties" EP

Bitter punks, living in a jaded decade. These boys are out to crush weak poser shit. Dirty waters of Michigan turned SOCIAL OUT CAST into mutant destructo music. Total old school punk/HC!!! The package is solid from start to finish. (SM)
(Bitter Youth Records, PO Box 567, Milford, MI 48381)

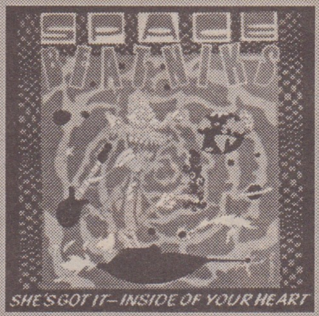
SONS OF HERCULES - LP

Great first album here. This band has the power and song structures of mid-period MC5, combined with a singer who's got that Jagger/Johansen NY DOLLS delivery that makes r'n'b-based punk so tough. The music is not overpowering, but does make you shake and deliver you into that magic kingdom of rock'n'roll. (TY)
(Unclean Records, PO Box 49737, Austin, TX 78765)

RECORD REVIEWS

SOUTHERN CULTURE ON THE SKIDS - "White Trash/I'm Branded"

Two helpings of deep-fried swamp'n'surf twang—one original, and a respectable cover of LINK WRAY's "I'm Branded". Recorded proper-like on a four track, it looses some of the polish of their other releases and thusly gleams a little bit more. (KS)
(Demolition Derby, Tervuursesteenweg 1 H, 1820 Perk, BELGIUM)



SPACE BEATNIKS/SHOO CHAIN BROS. - split EP

Two Euro(?) bands try their hand at the garage/raunch thing and come out worse for the trip. The SPACE BEATNIKS are have a saxophone (usually my weakness), SHOO CHAIN BROS. lean on the guitar a little and at least sound like they mean it. A little overly calculated. (JR)
(Zombie Dance, 33 Rue Des Couteliers, 31000, Toulouse, FRANCE)

THE SQUARES - "The Wild, Wild Squares" EP

Are you in the SQUARES' target audience? Do you crave rock and roll with a snarl (a snarl with a French accent, even). Do you have more than a few Hangman records (even if you have succumbed to the Childish burnout epidemic)? Are you familiar with the meticulous low-fidelity practiced at Toe Rag Studios (as opposed to the haphazard lo-fi more in evidence these days)? Do you understand why the FUZZTONES will never be anything but effete creeps while the likes of the SQUARES inherit the keys to the kingdom? Figure it out yourself, Madame Curie. (DD)
(Wild Wild Records, no address)

THE STATICS - "Sooprize Package" EP

A four-song EP by a fun new low-budget combo from Seattle. "Your Love" is the standout track here, but the other three are swell, too. The title track is a SUPERCHARGER cover, and indeed Greg ex-S.C. is their biggest fan. An LP on his Ripoff label is forthcoming, I'm told. I can't wait. (CH)
(Real Records, 13 Bell Hill, Petersfield, Hampshire, GU32 2EH, UK)

STEEL WOOL - "Devil's Night/ Krypto 70's"

Gosh, it seems as if some good rock'n'roll records came my way this month. I was really getting bored with reviewing horseshit. STEEL WOOL is pretty straight forward amped up rock'n'roll. I can't really think of any comparisons right now but they seem to have the knack. Pretty nifty recording arrangements as well, along with some really catchy hooks. Once again though, like most records these days, the cover art is dreadful. (SW)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

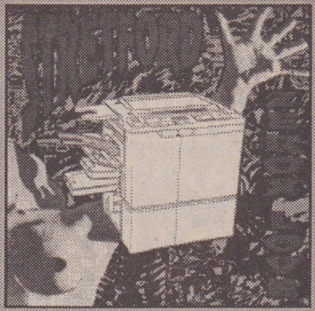
STEADFAST - "Everyday Life" EP

These Connecticut kids sound like they may be influenced by East Bay bands like CRIMPSHRINE and OP IVY. All 4 songs are well written, with good melodies, and the singer does the job pretty well. (MC)
(P. Deslippe, PO Box 3923, Manchester, CT 06045)

STRETFORD - "Target" EP

Sax-driven punk which bears some slight resemblance to X-RAY SPEX or maybe even NEWTOWN NEUROTICS - consider it a welcome change of pace - the guitars are kind of wimpy and distant in the mix, but that's a minor quibble. Who are STRETFORD? (JR)
(Unclean, PO Box 49737, Austin, TX 78765)

STRETFORD - "Zerox Love/Last Days Home"



Straightforward '77 punk complete with your basic three chord notes, thin production, and obnoxiously loud guitars and vocals. Vocals, by the way, are done by a British bloke, which adds to the nostalgia of this early English punk outfit. (SB)
(Dutch East India Trading)

STRUNG OUT - "Another Day In Paradise" LP

This is definitely a Fat Wreck release with trademark melody core, ooohin' n' aaahin' choruses and slick West Beach production. My only complaint is that everything on this label—as much as I like most of it— sounds exactly the same. So if you like NOFX, PROPAGANDHI, or even PENNYWISE, you'll like this. By the way, they have a very nice looking band logo, which earns them some more points with me. (LD)
(Fat Wreck, PO Box 460144, San Francisco, CA 94146)

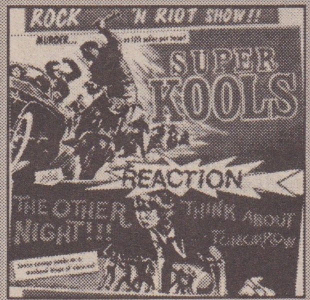
SUBVERSION - "Pignation" EP

One of Australia's rising stars surface with their first solo release, and it's everything I thought it would be. Intricate songs—simple enough to avoid being arty shit, complex enough to put a good distance between them and the legions of the mediocre. Articulate political lyrics, thought provoking without sinking into predictable banality. Another raging release from No Deal! (TM)
(No Deal Records, PO Box 158, Camperdown 2050, AUSTRALIA)

SUPERKOOLS - "Reaction" EP

LA's SUPERKOOLS are right there in the garage scene with the MONO MEN, LAZY COWGIRLS, etc. That means very dynamic punk rock, a joy for my ears. They deliver 3 ok songs. I hate to say it, but I liked their Dionysus singles better. Still a band to watch live, and that's where it counts, right? (EC)
(Screaming Apple, Düstemichstr 14, 50939 Köln, GERMANY)

SUPERSUCKERS - "Whisky River" 45

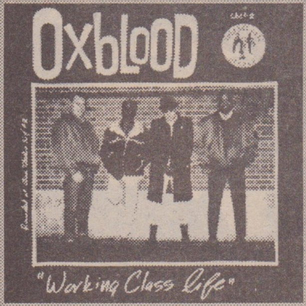


There's a raw, brisk punk song on the A-side, and the same song on the flip. But fear not, it also comes with issue #24 of *Fear And Loathing* zine, all of which is available from... (SS)
(Andy P, PO Box 3648, London N11 FL, UK)

RECORD REVIEWS

TEENGENERATE - "I Don't Mind" EP

This rude, in-your-face trashy punk carries a wallop, recalling the halcyon days of the style. And believe it or not, their crunching cover of the ANGRY SAMOANS' "Right Side of My Mind" just about blows away the original! Highly recommended. (SS)
(Dionysus Records, PO Box 1975, Burbank, CA 91517)



TEMPLARS/OXBLOOD - split EP

Wow! Two Oi!/skinhead bands with a member in common that happens to be an African American! In fact, OXBLOOD has two members of African descent. I hope this will be a continuing trend in the rapidly growing U.S. punk/Oi! scene. Of the two groups, I enjoyed the TEMPLARS much more with their more uptempo attack that climaxed with a chant of "Skinhead! Skinhead! Skinhead!" The more sedate OXBLOOD come in with a more traditional approach to their Oi! inspired sound. Only problem—this is the U.S. guys; no "I head to the disco and smash it up" or "Totally sussed in the boots I wear". (EY)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

TERVEET KADET - "The Horse" EP

Reissue of their 1985 LP with the same name, minus eight songs. As it is, you get twelve songs of raging hardcore, the very stuff they've become so well known for. The black and white cover pales next to the full color original, but this is a easiest way to check out the best material from that album. (Editing out the STOOGES cover and 'Gates of Hell' was a very good call). (TM)
(Alternative Action, PO Box 174, SF 11101 Riihimaki, FINLAND)

THREADBARE - "Ignition/Hoover" EP

The music of this 5-piece band from Minnesota is at such a high level that it's kind of hard to describe. It's really heavy hardcore with tons of power and emotion that shook my body from the first note to the last. The vocals sound like a mix between ROLLINS and STRUGGLE, but much more intense and angry. I also have to mention the great packaging— it's nice and different. Get the record and see what I mean. Awesome record. (FA)
(Watermark, PO Box 28849, Philadelphia, PA 19151-0849)

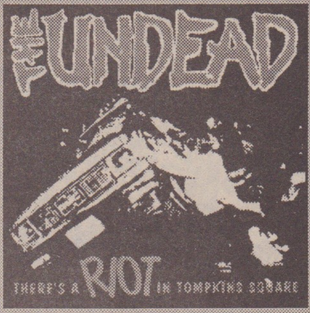
TOXIC NARCOTIC - "People Suck!" CD

A CD collection of this Massachusetts band's four 7" EP's from the past two years. TOXIC NARCOTIC's thrash sound borders speedmetal with metal-style production, edges on grind with deep, dark and throaty vocals, but doesn't get dragged down into the solos, wank and total self-indulgence that marks most metal. The urgency of the music works against any of that, as it cruises at very high speed. Solid. (KS)
(Rodent Popsicle, PO Box 335, Newton Center, MA 02159)

ULTRA BIDE - "Africa" EP

Impressive massive noise guitar intro, promising stuff I thought, then the vocals kicked in: heavily Japanese accented English, a rousing chorus of "yeah, yeah, yeah" and something about wanting to be a Tokyo fashion boy or something. Mood totally ruined for me. I guess what we have here is the result of some post-BOREDOMS influence on bands, actually the singer sounds like some Japanese Jello Biafra with the vocal chords of Eye Yamashta (sic). Still, some impressive big-assed guitar sounds and catchy riffs abound. (HD)
(Heart First, Bockhstr. 39, 10967 Berlin, GERMANY)

UNDEAD - "There's A Riot In Tompkins Square" EP



A good live recording from '93 of Bobby Steele's band. I was never a big fan of theirs, but this is really good in a catchy/head-bouncy sort-of-way. Actually borders on, dare I say it, pop-ish. (KK)
(Overground Records, PO Box 1NW, Newcastle-Upon-Tyne NE99 1NW, UK)

THE UNION - "Tabloids/I.D."

The A-side on this is a ragin' pop punk tune in the rocking SUPERCHUNK vein. The flip is a throw away jangly college rock tune. Worth it for the A-side though. (RL)
(I.M.F.O., 5501 Glenridge Dr. #236, Atlanta, GA 30342)

UP FRONT - "What Fire Does" EP

With an early DAG NASTY hardcore attack, this record breaks the trend for atonal chaoticness by a lot of east coast bands. This has melody without sacrificing too much drive. Five solid songs. (MK)
(Smorgasbord Records, PO Box 229, Hershey, PA 17033-0229)

VOLUME DEALERS/OLDER THAN DIRT - split EP

VOLUME DEALERS, from Japan, pound out one song of reckless hardcore with a catchy edge, and as with most Japanese bands, this is exceptional stuff. Wish there was more than one song. From England, OLDER THAN DIRT on the other hand offer two songs of mid-tempo crunchy hardcore with monster drumming and bouncy rhythms that would please heshers far and wide. Almost a little too metal for me. Not my thing and definitely too slow for my attention, although the lyrics to both songs are great. (MA)
(HG Fact, 401 Hongo M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

THE VOMIT PUNX - "Lost" EP

Friggin punk rock! Lost days of old school return. This 7" screeches of nasty, dirty hardcore. A definite crunch in the captain's cereal bowl. Fast paced, in your face music. (SM)
(Eugene, PO Box 2183, Meriden, CT 06450)

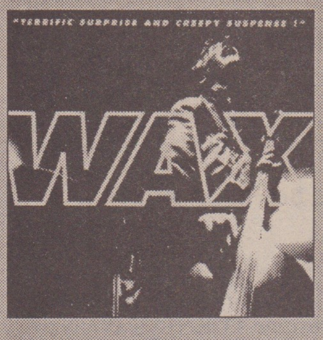
VOORHEES - "Everybody's Good At Something" flexi EP

This is a re-release of their 1991 demo, and due to a mastering flaw it tends to skip a lot, which is kind of annoying, though easily rectified with a coin. This is simple, start/stop, red light/green light, straight ahead hardcore with decidedly hate core lyrics. Simple, but good. (LD)
(Armed With Anger, PO Box 487, Bradford BD1 4U2, UK)

WASTEAWAY/WASHINGTON DISEASE - split 45

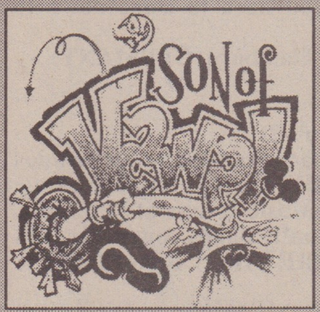
Two Norwegians bands on this little platter. WASHINGTON DISEASE are pretty simple, straight forward stuff with songs about racism, straightedge, sexism (anti- o' course) and class war. WASTEAWAY are a tad thicker sounding and I suppose are my preferred of the two bands. Bitchin' European HC. (LD)
(X-cluded Music c/o Martin Kvist, Aasm Vinjesgt, 12, N-3725 Skien, NORWAY)

RECORD REVIEWS



WAX - "It Ain't Funny/Too Well"
This band is strange. I saw them and thought they were OK. Bought their CD, didn't like it. But the last single was great and this is just as great. Catchy power pop punk kinda like the poppier STIV/ DEAD BOYS stuff. Monster production and a great new direction (more guitar, less ska). Awesome. Can't wait for the next CD! (RL)
(Side One, 6201 Sunset Blvd #211, Hollywood, CA 90028)

YAH MOS - "Off Your Parents" EP
One of the best times I had last year was seeing a band called the YAH MOS rip shit up in front of 50 tired people at Gilman. On this 7" EP (their 2nd), they kick out five intense, noisy blasts of aggression without being the least bit boring or cliche. Quite the contrary, as this record rips and tears through brutal angry songs. And they are angry! Check out the lyrics to the ragin "Fuck That" or "So". See them live and buy this record to see what's been brewing in California's capitol. (EY)
(Recess Records, PO Box 1112, Torrance, CA 90505)



YAWP! - "Son Of Yawp!" EP
Goofy sing song-ee pop punk/hardcore. Sounds like BAD RELIGION or OFFSPRING mixed with THE DICKIES. Decent, catchy stuff with a wacky cover drawing to boot. (RL)
(WRF, PO Box 39, 1713 ZG Obdam, HOLLAND)

YEAST? - "Dick Bennett" EP
Not to be confused with the fake band on CZ records but rather a HUSKER DU meets YOUNG FRESH FELLOWS type funnycore band. Competent and sporadically funny. Overall, not a dud but generally a big okay of a record. (HD)
(New Chaos Recordings, PO Box 438, Sharon, PA 16146)

YELLOW PLASTIC BUCKETS - "Just Got Back/I Tried"
Noisy aggro stuff that sounds very Australian to me. The A side is a LUBRICATED GOAT/BEASTS OF BOURBON type drunken loungy sway with laughable lyrics about turning kittens into fresh meat. The B side is a more impressive piece of fast pound along the lines of BORED or even BIG BLACK. (HD)
(Masterstaff, PO Box 70004, Bronte Postal Stn, Oakville, ON, L6L 6M9, CANADA)

YOUNG FRESH FELLOWS - "Benzedrine Beat" EP
Cool, retro trash/garage with vocals similar to THE ROLLING STONES. Sleazy, sophisticated, and fun, just like good garage should be, and in the RIPOFFS vein. Raw production but tight performance contributes to atmosphere. (SB)
(AuGoGo Records, GPO Box 542d, Melbourne, 3001 Victoria, AUSTRALIA)

ZERO HOUR - EP
Peace punk-esque and slightly dark and crusty in presentation. Four songs with really cool vocals, mostly female, with some gravelly barking thrown in there that produces some neat-sounding interplay. There's nothing generic about this new East Bay release. Try it out. (KG)
(Spiral Records, 3124 Shattuck Ave., Berkeley, CA 94705)

ZORN - "Heftig" EP
The minimal artwork/layout has a real homemade quality to it. Even included is a real bleeding band aid. Different musical intensities are infused into an overall pained hardcore approach, at some points it sounds as though the singer is puking up some of the lyrics. Good. (MK)
(Equality Records, Irisstrabe 19, 67067 Ludwigshafen, GERMANY)

V/A - "Abikyokan" EP
If MCR would just start a singles club it would save us collectors a lot of trouble every month. Anyway, their newest installment is yet another impressive display of Japanese prowess in the hardcore arena. BLAZE, ACCOMPLICE, GESHPENST, and an untranslated band combine their talents in a determined effort to shatter the sound barrier. It's an unadulterated barrage of intensity presented in exciting thrash-o-rama. (NN)
(MCR Company, 157 Kamiagu, Maizuru, Kyoto, 624 JAPAN)

V/A - "Alternative Action: Älkää Välittäkö Paskapuheista!!!" LP
From Finland, at least two songs each by UNBORN-SF, GOREDOCTORE, TERVEET KÄDET, HYBRID CHILDREN, THE BRATS, and GND. The musical styles range from traditional Finnish melodic punk to metal/thrash to '77 style punk. Good overall. (KK)
(Alternative Action, PO Box 174, SF 11101 Riihimaki, FINLAND)

V/A - "Cry Now, Cry Later" 2xEP
One comp you can't afford to miss. Twin slabs packed with some of the meanest hardcore heavyweights and dirge monsters ever to walk the planet. GRIEF, EYEHATEGOD, SPAZZ, 13, and some newcomers provide eleven blistering reasons to pick this up. Once you do, maybe you can help me out with the enclosed crossword puzzle I'm embarrassed to admit I can't finish. (NN)
(Theologian Records, 120 Pier Ave., Hermosa Beach, CA 90254)

V/A - "Don't Spit On Me, Vol. 1" EP
Whoever put out this split 7-inch is schitzo. CRUX, on the A-side, is a hardcore band with a speed-metal flavor and skinhead-sounding lyrics. On the B-side is BLACK CHERRY SODA, a bad rock band comparable to BOSTON or STYX (without the synthesizers). CRUX, who are pretty decent, must not have known who they were getting paired up with and I pity them. (JH)
(Boot To Head Records, 3335 SE Harvey St. #F, Milwaukie, OR 97222)

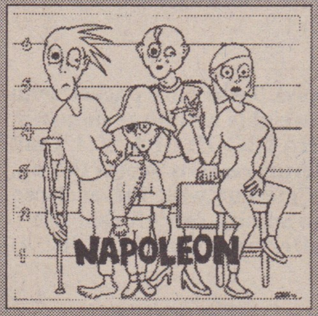
V/A - "East Style" CD
Another excellent Japanese sampler - it's become quite difficult for me to write reasonable reviews about these - they're generally excellent, and the adjectives just get stale. Anyway, this is Japanese hardcore of the classic variety - with established bands ROSE ROSE and K.G.S. (check out their single!) and newcomers EXTINCT GOVERNMENT and ONE TRAP. I'm packing my bags. (TM)
(Pestilential Mental Activity, 5-38-3 Maebarahigashi, Funabashi-shi, Chiba 274, JAPAN)

RECORD REVIEWS

V/A - "4 Way Split" CD
Featuring CITIZEN'S ARREST, GO!, HEADFIRST, and PROFAX, 28 songs in all, previously released on Rebound Records as 4 live flexis. First we have HEADFIRST with 1 song from their 7", and 2 from their 12", cool metallic hardcore. Then we have CITIZEN'S ARREST with their raw grinding hardcore (3 songs recorded in Boston and 4 at CBGB). GO! is next with their fast and short songs (12 songs, 6 of them recorded live at WFMU and the other 5 at ABC-NO-RIO). And last we have PROFAX with 6 melodic punky songs. Pretty cool. (FA)
(Round Flat, 63 Lennox Ave, Buffalo, NY 14226-4226)

V/A - "Hard To Beat" CD
Late 80's comp that's now strangely released on CD. Has the dubious honor of being one of the first tribute compilations. A bunch of late 80's Australian bands doing some well known as well as some obscure STOOGES cuts way before the songs got flayed to death by every bar band and definitely before the phone commercial. Good solid renditions from bands like JOHNNY KANNIS, the HARD ONS, THE HELLMEN and some twisted verions from STRESS OF TERROR and FEEDTIME. But ultimately a record you don't listen to repeatedly 'cause even though some versions are good, they still can't hold a candle to the originals. (HD)
(AuGoGo, GPO Box 542 D, Melborne 3001, AUSTRALIA)

V/A - "I-5 Killers Vol. 3" CD
An all Oregon bands comp as far as I can tell. 18 bands in all including THE WIPERS (aren't they from Arizona now?), SUPERSUCKERS, KAIA, THIRTY OUGHT SIX, etc. A very "major" looking package and sound for the most part (do they still call it "grunge"?), but the songs by GIFT, KPANTS, and OSWALD 5-0 are wicked rad. (PC)
(Schizophonic, 233 Commercial St. NE, Salem, OR 97301-3411)



V/A - "Napoleon" EP
Devon and his cronies crowd 8 bands onto 7 inches. All bands are from the SF Bay Area and most have impeccable pop punk credentials. ALL YOU CAN EAT and NOT SO HAPPY turn in fast, punky, guitar-laden numbers with strong singing. POSITIVE GREED (1990-1993 RIP) have a good song, "Same Dreams", with Greg and Lindsay deftly handling the vocal chores. FORTY PERCENT SALIENT SOLUTION submit a tuneful bit with fun upbeat rhythms and cool quirky singing. A reasonable cross-section of local talent. Check out the nice cover graphics by Tyber. (BR)
(Monkey Bite Records, PO Box 641532, San Francisco, CA 94164)

V/A - "Ruff Stuff" EP
Demos from 4 Southern California bands. Dispensable pop stuff from PERMANENT GREEN LIGHT and WHITE FLAG. Good punk tracks from reformed bands THE ZEROS and THE SKULLS. Excellent packaging which is a parody of the '70s disco label Casablanca. It's a circular sleeve with a real nice circular insert. (MC)
(Gasatanka, PO Box 800, Rockville Centre, NY 11571)

V/A - "Soul Arch" CD
Four SoCal bands including PENNYWISE, STANFORD PRISON EXPERIMENT, FOR LOVE NOT LISA, and DOWNSET. With the exception of PENNYWISE (who unnecessarily cover "Gimmie Gimmie Gimmie"), one of the FOR LOVE NOT LISA'S tracks and some of DOWNSET, this is pretty fucking boring Gap-esque punk. (LD)
(Theologian, 120 Pier Ave., Hermosa Beach, CA 90254)

V/A - "Straight Edge Classics" LP
Another one of the straight edge classics series of bootlegs. This time we have the hard to find awesome TURNING POINT 7" on Hi Impact Records, the also really hard to find amazing first 4 WALLS FALLING 7" on Axtion Packed Records, and the first HEADFIRST 7" and HARD STANCE 7", both incredibly good 7"s on Workshed Records. Once again, this a really good chance to get these out of print records if you didn't the first time around. (FA)
(no address)

V/A - "Strange Notes—A Germs Cover Compilation" CD
Those who have the right not to be embarrassed on this GERMS "tribute" album include FINAL CONFLICT, FLAG OF DEMOCRACY, and D.I., though I doubt anyone on this spends long hours burning themselves with cigarettes and rolling on broken glass, witnessed by the fact that they all make it through the songs (a feat the GERMS seemed to rarely accomplish). At best, tribute compilations make you want to flip them off and listen to the original songs, especially when the covers are as straight forward as herein, but arguably you have to come down to "What's the point?" (KS)
(Bitzcore, Postfach 304107, D-20324 Hamburg, GERMANY)

V/A - "The Tragic Yank Malfunction" EP
Noise, friggin noise. Michigan monsters release angry sounds from broken distortion boxes. 7000 DYING RATS rule this little pecker disc. The label says it all - Anti Music. It spins at 33 1/3 rpm, but sounds better at the listed 45 rpm!!! Bands round out with quality noise DIM BULB, GORE GORE GIRLS, BOG BLAST & SNORKEL. (SM)
(Anti Music, PO Box 20178, Ferndale, MI 48220)

V/A - "This Inheritance Must Be Refused" LP
This is a comp of stuff on sexual politics and gender issues. Bands include THE EX, SPITBOY, ONE BY ONE, and CITIZEN FISH. Considering the progressive social political stance of this whole package, I won't even try to judge this diverse comp musically. (RL)
($5 ppd: Hopscotch, PO Box 1962, Dearborn, MI 48212)

V/A - "Turban Renewal ... A Tribute To Sam The Sham & The Pharaohs" LP
I am predisposed not to go for *tribute* albums per se, but Norton did a great job nonetheless. Features takes by HASIL ADKINS (whose take on "Wooly Bully" is almost unrecognizable through the levels of apparent alcohol consumption), LYRES, FLAT DUO JETS, DEVIL DOGS, and HANDSOME DICK MANITOBA to name a few. Good band selection as styles range from rock-a-billy to garage to punk rock ... but most will want to pick this up for the HAZE's cut alone. Great! (MJ)
(Norton Records, Box 646 Cooper Station, New York, NY 10003)

V/A - "Viva La Vinyl" LP
The title says it all... Seventeen bands all nicely contained on God's own format, some of which include: QUEEN MAB, SICKO, BOUNCING SOULS (whose lyrics are nothing but quotes from 80's 'coming of age' flicks), J CHURCH, SLEEPER, TILT, TRUSTY + mas. (LD)
(Campground Records, PO Box 15072, San Diego, CA 92175)

Okay, these are the things that I have and that you should buy, either from me, or from Black-list, or from Subterranean or, from K or, or, or...

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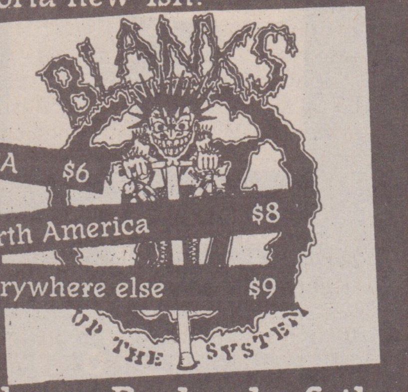

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Johnny Peebucks & the Swingin' Utters
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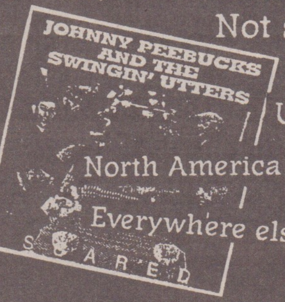

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HIATUS / DOOM split EP - latest release - lives up to their reputations...A

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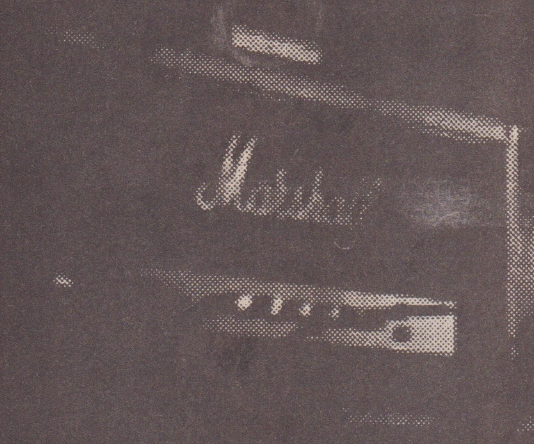

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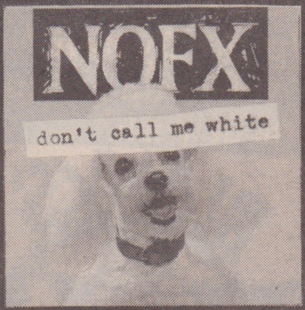

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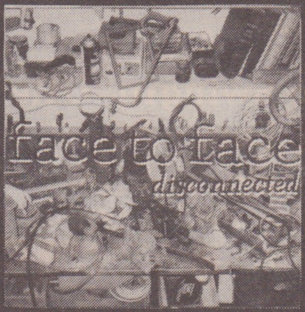

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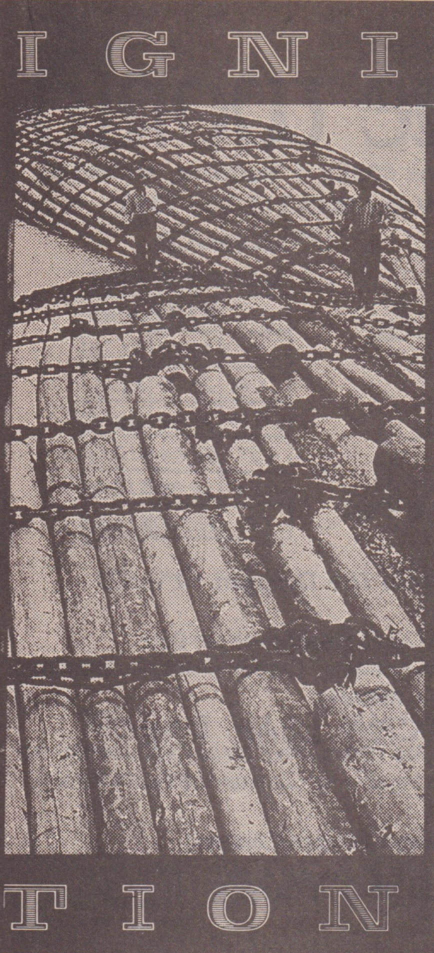

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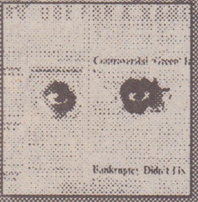

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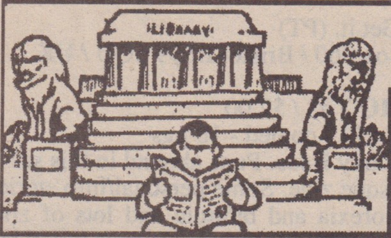
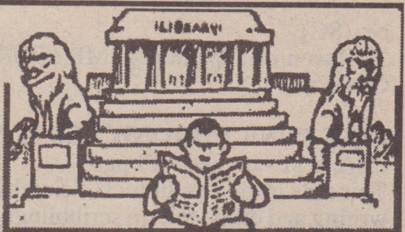


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (KC) Kim Carlyle, (CC) Carrie Crawford, (SE) Steven Even, (JF) Jodi Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (PT) Page Turner, (MW) Matt Wobensmith



AARDVARK NATION & ANGST ILLUSTRATED #7 $2.00 ppd, or trade
8.5 x 11 - offset - 32 pgs
A split zine. Aardvark has an interview with Nickelsmart and Da Bad Kidz, plus notes on the media and slam dancing. Angst has an interview with John Unbent of Unbent zine, plus Buckethead. Also has lots of cool tidbits of useless information. Both zines are well done and interesting to read. (HH)
PO Box 2381 / Northbrook, IL 60065-2381

THE AESTHETICS OF PROPER BREATHING #1/ $1 plus stamps
5 1/2 x 8 1/2 - copied - 52 pgs
Sloppy punk feel done well, for once. Brice tells you why drugs are bad (and why he doesn't trust the "straight-edge movement"), rambles about snap judgments and racism, passes on the 2600 tone dialer scam (offered in the MRR classifieds for $10), and there's other shit. I could have done without the band photos, but whatever. Pretty cool. (JP)
Brice / 2593 Geryville Pike / Pennsburg, PA 18073

AFRAID OF THE TRUTH #2 / $1.00 ppd
8 1/2 x 11 - copied - 32 pgs
Honest and Cool. This zine has loads of record and zine reviews, interviews with Iconoclast, Lifetime and Smitherslope. A nice book review section and some poignant words on love, just plain honest and cool. (CC)
John Roy / 362 Highland St / Wethersfield, CT 06109

ALL TOO HUMAN #2 / $1.00 or stamps
7 x 8 1/2 - copied - 64 pgs
With the theme of sex, sexuality and relationships, this zine packs a punch. Very candid and very thoughtful, there truly are no secrets after reading this. Therein lies a smattering of interviews, poetry and some music stuff too- interviews with Girls Against Boys, Sideshow and Linus. Totally Great!! (CC)
Brian / 2707 Valmont #A211 / Boulder, CO 80304-2916

ALMOST NOTHING BUT RECORD REVIEWS Fall '94 / $3.00 ppd
8 1/2 x 11 - newsprint - 40 pgs. + cassette
Well, this is apparently the final issue of Mr. Mykel's printed outlet (I imagine he'll still be kicking it on the BBS's...).As usual - this has the standard quotient of record / video reviews - plus a Board / Art / Artless discography (that might be complete), ads and such. Too bad - it's generally been a better read than his columns. (Just Kidding!) (TM)
PO Box 137 / Prince Street Station / NY, NY 10012

ALRIGHT! #4 / $2 ppd
8.5 x 11 - offset - 24 pgs
Super professional looking snaz-factor 9. Interviews with Doo Rag and Fireworks. I love the '68 Comeback tour diary because it's the only fun thing in this zine. Everything is very clean and the pictures are printed very clearly. There are lots of reviews, but this entire zine feels very sterile, like there are no people involved. In fact, there's not even a name on the return address. Spooky. (JF)
PO Box 45154 / Los Angeles, CA 90045-0154

ANARCHY #40 / $3.50 ppd
8.5 x 11 - newsprint - 100 pgs
More of the antiauthoritarian textbook style dry reading that they've been pumping out for years now. The usual sampling of reviews, collages and whatnot. Never have been able to read much out of any given issue - now if only there was something between this and Profane Existence - now that would be reading!! (TM)
B.A.L. / PO Box 2647 / New York, NY 10009

ANNEX #2 / 2 stamps
8 1/2 x 11 - offset - 28 pgs
Kind of like a little Flipside from Texas. Music mag with interviews with Jawbreaker, Offspring, and Spunk. Some local band news, reviews, articles on food etc. Nothing vital, but as far as music goes, well done. (GF)
631 Rittiman / San Antonio, TX 78209

ANTI-MATTER #4 / 2.00 ppd
8 1/2 x 11 - offset - 55 pgs
So slick you could oil your bicycle wheels with it. Swell interviews with Jawbox, Into Another, Orange 9mm, Mike Judge and Ian Mackaye. I especially liked how Norm got personal with everyone he interviewed. You've got your usual record and zine reviews, plus a ton of ads and some really clean layout work. Even the paper it was printed on has cool little grip strips to aid in your page turning. This one is way up on the my swell list. (SE)
151 First Ave #107 / New York, NY 10003

BRV #3(?) /2 stamps and/or trade
half-legal - copied - 24 pgs
Cool hand-stamped covers and snappy layout. A mix-up of personal/travel stuff, zine reviews and badly reproduced band photos (Current, Grain, The Visitors), a page from Kerouac's Dharma Bums (why?) and more. It didn't totally rock my world but BRV has some real memorable bits. Choice quote: "remember, the Schlitz Ape is your life" (BA)
Al / 11473 Chautauqua Tr. / Brecksville, OH 44141

BAD FOOD FOR THOUGHT #4/ 1.50 ppd
8 1/2 x 11 - copied - 34 pgs
Interviews with Capitalist Casualties and Dive. This zine has a 'fuck the world' approach to the lovely things that affect all human peoples. A good outlet if you're dispossessed with the world like you should

be. (SC)
38 Ravenhill / Winnipeg, MB / R2K 3K5 / Canada

BIKE PUNK CHRONICLES #1 /$1.00
8 1/2 x 11 - copied - 18 pgs
This zine is ratty as all fuck. Scratchy handwriting and crude felt tip scribblings on bad xerox that is falling out of its staples. Bike shop reviews, horrible comics, poetry (ugh), and some pretty OK stories where the grammar is as loose and funky as the cycling hardware (ah, a bicycler after my own heart) eg: "Well, it all started when I rode up on my Sears special w/ an array of Star Wars stickers I obtained from Bubblegum cards... (BA)
The Bike Punk Chronicles / PO Box 1781 / Pensacola, FL 32598

BIKER PRIDE #6 / $1.00 ppd (?)
5/12 x 17 - copied - 20 pgs
Yay! I think it's no accident that this ended up in my box. Definitely the longest - literally - zine I've read in a while, and there's a ton of info packed onto these pages. I'd like to see some back issues of this, as they've got some pretty inflammatory letters about 'em. Well-written stuff on bikes, books, being a straight white male, and more. Pretty fuckin' awesome. Required reading for bike riders and cat lovers alike. (KQ)
Biker Pride c/o New Media Club / UWM Union Box 122 / PO Box 413 / Milwaukee, WI 53201.

BLACK FIST #6 / $2.00 ppd
8 1/2 x 11 - offset - 36 pgs
Newspaper style articles with an alternative anarchist viewpoint on political events around the world. Some of their coverage includes an editorial in defense of the "right to bear arms" as tools of liberation and revolution, which I can't agree with enough; an article on Cuba; anti-choice in Russia; resistance to prison privatization; and various others of a straight-forward reporting on events and actions. My only problem is that the reporting assumes we trust their judgment on what "bogus charges" are, even though they don't bother to list them, or that what the police constitute as a "dangerous man" is automatically presumed to be injustice. Maybe it is, and maybe it isn't, we're not told why this person is considered dangerous. Overall, it's got a lot of potential to be one of the best radical newspapers. It is generally interesting and well-written, with a nice clean layout. (SB)
15110 Bellaire #317 / Houston, TX 77083

THE BLAST #2 / $2 ppd
11 x 13 - newspaper - 28 pgs
Put out by the Agitator Index collective in Minneapolis, this zine resembles Love and Rage or Profane Existence (without the music). Packed with numerous radical political articles. If you dig PE and L&R, get this, you won't be disappointed. (PK)
PO Box 7075 / Minneapolis, MN 55407

THE BOBBING SKULL #0 / $1.50 ppd
8 1/2 x 11 - copied - 28 pgs
Just comics. Pretty bad. Artwork is bad, but somewhat appealing, but content is just dumb. Blood guts and twisted sex, but not in an interesting way at all. Skip this. (GF)
R. Cipriano / PO Box 4232 / Corpus Christi, TX 78469

BOJI #2/ $.50
8 1/2 x 7 - copied - 32 pgs
Punks obsessed with the 70's, the days of Saturday Night Live, Dukes of Hazzard, Charlie's Angels on Love Boat? Cool ramblings about all the little things that matter, sex, and an interview with Joey Ramone. (SC)
PO Box 1876 / Hoboken, NJ 07030

BROKEN TOY #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
An open forum type zine with skateboarding appearing in the pages more than a few times. Stories, reviews, opinions, art, contacts, etc. Nothing earth shaking but a nice read nonetheless. (MA)
UNT Box 8488 / Denton, TX 76203

BUGS AND DRUGS #4 / $3 ppd
5 1/2 x 8 1/2 - printed - 16 pgs
A lot of laughs packed into this great zine from some weird pups in the UK. The lay out is hectic- but really well done. #4 includes a guide to festival frolics, "Top Ten Religious Nutters", and more character assassination cards that are right on. Special heavy drinker page predicts that by 10:45 you'll be be able to "Burp the word 'Bollocks' to friends with great amusement". Music reviews are funny too. Get it. (PT)
PO Box 960 / Bristol BS99 5QU / UK

CALICO #8 / $2.00
8 1/2 x 11 - copied - 16 pgs
The Sassy Issue. Puns abound in this sassy girl-esque zine. Some personal/info stories on anorexia and bulimia and lots of zine reviews. The "ask boy" section is funny but come on... I think it would be worth your while to rethink the word and concept of slut and find some compassion. Overall, a really fun and nice zine. (CC)
Rachel / 44 Manomet St / Brockton, MA 02401

CHEESE LOG #8 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
A mostly great issue here, much improved from the other one I read, though I don't know which one that was. Ani diFranco, drugs, a 13 year old riot grrrl, a rape/molestation article, fucked up dads, fucked up friends, and a pro-abortion article are what makes up only part of this zeeen. Only one annoying article in the whole thing, I think. (KQ)
Brooke / PO Box 802 / Fairport, NY 14450

CLEAR SIGHT #1 / $1 Europe, $1.50 elsewhere
5 7/8 x 8 1/4 - copied - 36 pgs
Very personal 'zine w/ politics too. Stuff on straight-edge, females in hardcore, love & a piece w/ the rad title "My Aunt is Homosexual & I think it's Totally Cool." The thing that hit me the most was an intense story about a childhood friend's suicide. Passionate, honest w/ an anger that spurts out around the edges of compassion adding an interesting yet somewhat discomforting pull of emotions. Although layout is stark, a very nice first issue content-wise. (KC)
Drygalski Allee 111 / 81477 Munich / Germany

COMEUPPANCE #2 / 3 stamps or trade
5 1/2 x 8 1/2 - copied - 40 pgs
This zine is okay and definitely has its heart in the right place and is thought provoking even though it is written in that slightly annoying superpersonal superfluous style of writing a lot but not really saying anything kinda like this review, huh? Coming from a queer punk boys perspective, thoughts about being out, challenging patriarchal thought/ privilege, and the frustration of unrequited crushes. I have to say though, I see lots of boys writing about combating sexism, but I have never in my life seen a boy confront another boy to his face when they've done/ said something fucked up. All talk? There's also a piece about not fucking cos of AIDS, which to me is like staying locked in your room all your life so you won't risk getting mugged or murdered or hit by a car. (ML)

Chris Queer / PO Box 654 / Wilton, NH 03086

CONFLICT #1 / $2.00 & post
8 1/2 x 10 - printed - 28 pgs - Italian
A raw zine dedicated to the Italian scene. This issue has interviews with Korova Milkbar (Italy), Avatara (Italy), Victor Hofnarren (Swiss), plus MDC, the Lurkers and UK Subs. Good place to bone up on your Italian. (HH)
Leschini Riccardo / Via 27 Maggio 10 / 38061 Ala (TN) / Italy

CONTRAST #1 / $2.00 ppd
5 1/2 x 8 1/2 - offset - 60 pgs
This zine is awesome! I swear! Remember when this was a one pager? Well the editor took some time and produced a full issue that will blow you away. This has everything; interviews (Ashes, Alloy), reviews (a special section for bootlegs too), photos, journal excerpts, various opinions, and the piece that made it for me was "Hardcore Kid". Great stuff. A zine that will be talked about for years to come. (MA)
PO Box 378 / Putnam, CT 06260

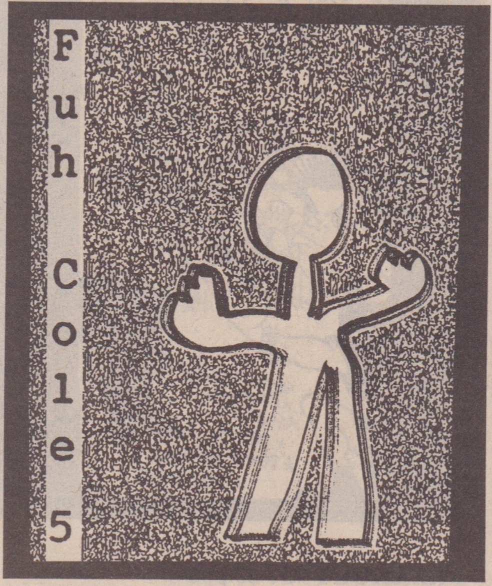
COUCHFORT #1 / $1.50?
5 1/2 x 8 1/2 -copied - 36 pgs
Oh gee, pinball reviews. Again. Oh well. There's also interviews with Man or Astro-man?, My Name, a CHIPS retrospective, writings about causing chaos on the job, travel stories and the ever important tales from suburbia. (ML)
1209 Boylston St #30 / Boston, MA 02215

COW AFTER COW #4 / free w/SASE
5 1/2 x 4 1/4 - copied - 40 pgs
This is an emo-ish kind of zine with a really annoying layout style. Kinda wishy-washy thoughts about racism and sexism in the punk scene, thoughts on revolution/revolt, the Zapatistas, and the Anarchist Black Cross, for which I would say it would be better to just go to the source for information. (ML)
Linc Kinnicutt / PO Box 15 / Arlington, VA 22210

CRYPTIC TYMES #5 / $5.00
8 1/2 x 11 - printed - 80 pgs
Cryptic Tymes devotes itself to garage rock'n'roll, past and present - there's a lengthy interview with Buck Ormsby who dredges up the history of the Wailers and Sonics, as well as talks with Gas Huffer, Devil Dogs, Untamed Youth, etc. A little overwhelming at first glance, this has a million reviews of impossible-to-find records and zines, all of which fall firmly in to the "retro"category. Amazing in its sheer scope, and a great source for anyone into this kind of stuff. (JR)
1011 Boren Ave #114 / Seattle, WA 98104

D #F / 3 stamps?
5 1/2 x 8 1/2 - printed - 60 pgs
Interviews with Milk Cult, Box Car Derby, and Happy New Year. Excited yet? Me neither. Toss in some generic reviews and indie hipster rants and you get one bland pile of paper. Sorry. (ML)
13104 Cotton Ln / Gaithersburg, MD 20878

DEVIL IN THE DISHES #2 /$1.50 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Hey! This zine is amazing! Great writing and great comics. Two really well drawn installments of Rusty Kitchen comics feature a tale of copyshop romance and pinball euphoria. The writing is some of the best I've ever read in a zine. With a tale of hitchhiking hell ("Climbing Confusion Hill") and a couple of pieces on fringe life in Berkeley; including a plunge into the life of born-again UFO cultists. Chilling thrilling, adorable. You want to read this zine again and again, carrying it around in your back pocket 'til the ink seeps into your skin. (BA)
Davey / 48 Shattuck Sq. #149 / Berkeley, CA 94704



DON'T SHOOT IT'S ONLY COMICS #10/ $5 ppd
8 1/2 x 11 - printed - 16 pgs
This is a well put together collection of various minicomics artists. Psychotic tirades of everyday insanity. A good damn read on a sleepy late afternoon. (SC)
1404 Harvard Ave Box 308 / Allston, MA 02134

DORK #2/ $4 ppd
7 x 10 - printed - color covers - 24 pgs
Another dose of craziness from Evan Dorkin. Um, if you live in NYC, Chicago or the SF Bay, you can find this in almost any comic shop and get it for just $2.50. Hell, I don't even know what this is doing in the zine reviews here at MRR, since I thought we were supposed to be all narrow-minded like the record reviews and not review stuff from outside the 'scene'. I mean, just because this comic is pretty fun and hip, and sells less than Cometbus, should we overlook the fact that it's published by a sleazy corporation from San Jose? Reprints those cool "Critics at Large" strips from Reflex, too. (JP)
Slave Labor / 979 S. Bascomb Ave / San Jose, CA 95128

DUMPSTER DIVE #8/ price not given
8 1/2 x 11 - printed - 24 pgs
Interviews with Tesco Vee, Red Kross, Rancid, and Voivod. Plus record reviews. Well, when I skimmed through, it seemed like the interviews were pretty well done, but I don't really give a shit about anybody they talk to. If you do, you'll probably dig it. (JP) Dude, Voivod are the shit! (BA)
PO Box 426 / Norwalk, CT 06856

DUMPSTERLAND #6 / $2 ppd
5 1/2 x 8 1/2 - copied - 100 pgs
Fuck me... This is one huge zine. It has everything in it. Reviews, Interviews, personal views, stories, articles on various cities, comics, ads...good god—everything. Great tome of punkdom. Buy it already. (GF)
PO Box 267873 / Chicago, IL 60626-7873

EIGHTBALL #13 / $2.95
5 x 9 - offset - 26 pgs
I had harbored fears about the future of this comic, but I'm pleased to announce that they were groundless. *Eightball* is back on track, and we can all be grateful. Slaps against whiny "slackers", roommate horror stories, reflections on lost love, it's all here. Most of the artwork is in full color, which probably could be used to a better degree. One of the best comics around, but then you probably have this issue already anyway. (JR)
Fantagraphics / 7563 Lake City Way NE / Seattle, WA 98115

ELYSIAN FIELDS #1 / $2 ppd
8 1/2 x 11 - copied - 68 pgs
Straight edge. Interviews with Outspoken, Edgewise, Fade In, 1124 Records, and Holdstrong Records. The usual poor photos, and some opinions. For a while I thought this zine was going pretty well for an edge zine, it even has an article about why pot should be legalized, but then I started running into the same old "brotherhood", "fuck the weak backsliders" and "me and my friends" crap that you usually find with The Edge. Still, pretty tolerable compared to some. (GF)
300-35 Stone Mill Run / Athens, GA 30605

EMPHASIS #2 / $1.50 ppd
8 1/2 x 11 - copied - 44 pgs
The day sxe zines think of intelligent things to say is the day I'll think of something more intelligent to say in a review than "This is lame." (i.e. this has standard straight edge zine fare.) (ML)
Rick Seidman / 82 W Patricia Rd./ Holland, PA 18966

END ON END #1 / $1 + 3 stamps
8 1/2 x 11 - copied - 30 pgs
Not that I think MRR harbors sxe zines or anything. Nooooo. Not that I think straight edge has become a huge embarrassment to the punk scene. Nooooo. This zine on the one hand isn't totally generic as its immersion in the hardline vegan sxe posse is combined with a Star Wars obsession. When did you think you'd ever see a Kent McClard interview laid out over pictures of Yoda? Other than that, it's a typical sxe zine-unchallenging interview with a krishna, the "take vegetarianism further" go vegan article, bad photos, the dissing of friends who betrayed the edge piece. To top it off is the "we shouldn't be too militant" paragraph, which follows the editor's list of things he enjoys, such as "thinking of the joy I'd get from punching a smoker." (ML)
Billy Cole / 2067 Fairwood Ln / Atlanta, GA 30345

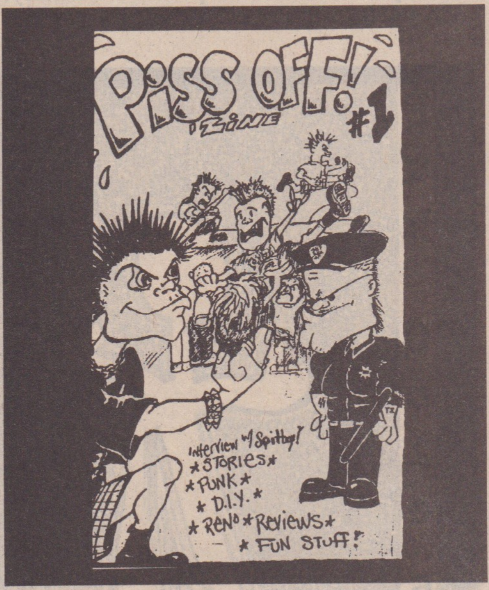
ENVY THE DEAD #4 / $2??
5 1/2 X 8 1/2 - copied - 76 pgs
There's a lot to read here, but it definitely wasn't all coherent. A lot of writing about the apocalypse, pesky library patrons, a Lisa Suckdog performance, Run DMC. Also comes with a zine review insert Fucksheet 5. (ML)
Molotov Records / PO Box 30033 / Kansas City, MO 64112

EVERYTHING I TOUCH TURNS TO SHIT AND GARBAGE #2 / $2.50 ppd
5 1/2 x 8 1/2 - copied - 80 pgs
Wow. At first I thought this zine was too self centered and indulgent. Now I love it! Witty, sarcastic and trashy all at once (which is so much cooler coming from a woman's brain)- this features interviews with Dan Clowes, and ex-Sassiest girl, and Peter Bagge plus a long expose of *fascist* Sassy magazine, Itchie's pre-teen lust for Tom Brokaw, and a barbecue...but what's on the grill? Paul Weinman chapbooks!!! Yay!! In the time it took you to read this review you could have already ordered it!!! (ML)
Queen Itchie / PO Box 770 / Sherburne, NY 13460

F.O.E. #25/ 2 stamps
8 1/2 x 11 - printed - 24 pgs
Interviews with TAD, Bouncing Souls (NJ), Kisses and Hugs. Plus lots of reviews. Pretty good, well, worth the price, anyway. (JP)
Frank / PO Box 4 / Bethlehem, PA 18016

FEAR & LOATHING #24 / $5.00 ppd
8.5 x 11 - printed - 32 pgs
Lots of interesting band stuff in this issue, including interviews with the Mummies, Flop, Buzzcocks, Phantom Surfers, Monsterland and Tad. Includes plenty of record reviews and a 7" single by the Supersuckers. (HH)
Andy P. / PO Box 3648 / London N1 1FL / England

FLOUR POWER #5 / $3 ppd
8 1/2 x 11 - printed - 54 pgs
This zine could be described as a "personal" version of Profane. A huge letter section, long Active Minds interview, and *extensive* zine reviews. A few short stories/essays/ opinions on abortion, pets, majors, etc., and a rad account of the editor confronting a prick who assaulted her. (PK)
PO Box 78068 / RPO Grandview / 2606 Commercial Dr / Vancouver, BC / V5N 5W1 / Canada



FREAKOUT #5 / $3 ppd
5 1/2 x 8 1/2 - copied (2 color cover) - 32 pgs
While it seemed like Willem's (editor) heart is in the right place, there really wasn't anything in this that knocked me over. I'm quite tired of serial killers and their undue publicity (more here), and bands like Azalia Snail are barely worth listening to if you're trying to sleep. Weird to see Crocodile Skink in the middle of this stuff - also contains record reviews, etc. (TM)
Weaze 29 / 8911 LL Leuwarden / Holland

FREEDOM OF EXPRESSION #26 / $2.00 ppd
8 1/2 x 11 - newsprint - 44 pgs
Don't know why I'm surprised every time I see this - maybe because so many zines come and go and this one has been around for so long. Remember reading this in the freezing cold at a Hunger Artist show in Bethlehem back in like 86 or something. Anyway - interviews with Devil Dogs, Sticks and Stones, the Ick, local news, reviews etc. Consistently good read. (TM)
PO Box 4 / Bethlehem PA 18016

FUCKTOOTH #14/ $1 plus stamp
5 1/2 x 8 1/2 - copied - 44 pgs
This is a well written, ranting zine by an open woman who seems to be searching to understand everything that comes her way. Definitely a good personal mag that's a swell read. (SC)
Jen Angel / PO Box 43604 / Cleveland, OH 44143

FUH COLE #5 / $2 ppd
7 x 8 1/2 - copied - 56 pgs
This is the last issue of this queer punk zine, full of the usual angst, attitude, and hatred of "mainstream" gay culture. Features include: NYC/LA travel diaries, Debbie and Jim Goad, Seth Tobocman reprints, Homocore Chicago interview, Caroline Azar interview, Vaginal Davis letter, and lots of personal ads. Reminds me a lot of *Bimbox*, in both content and presentation. It's cool to see people actively resisting preconceived notions of what it is to be queer. But what are we, as younger, alienated queer punks looking for? In creating an alternative, are we duplicating the same attitudes that drove us there in the first place? And how much different are we anyway? Definitely for somebody, but not for everybody. (MW)
PO Box 477765 / Chicago, IL 60647

GENERIC LIFE #2 / 1 stamp
5 1/2 x 8 1/2 - copied - 16 pgs
A good little punk zine wielding optimism about the scene instead of sarcasm. This issue has Josh's thoughts on apathy and creativity (and the endless battle with the lure of the the t.v.), dropping out of high school, and asshole-ism in the skater community. Some show reviews, hitching stories from Davey and Rob's thoughts on the co-dependent habit. (PT)
7883 Bernice / Rohnert Park, CA 94928.

GRANNY'S RECIPE SECRETS #2/ $.50
8 1/2 x 11 - copied - 34 pgs
Really lame and boring interviews with Fugazi ("all your shows are really cheap, what's up with that ?"), Tar, The Queers, New Bomb Turks, Alice Donut, Man or Astroman?, Lunachicks, Pansy Division, Mighty Mighty Bosstones. Plus a lot of reviews. Not worth the fifty cents. (JP)
488 Greenbay / Highland Park, IL 60035

GRUMBLEPHUCK #? / trade or stamps
5 1/2 x 8 1/2 - copied - 48 pgs
Kinda weird. Just pieces on various topics,

language, sexual attraction, and drug culture. Also a bad piece of fiction. At times this is a little on the pretentious side, but over all I thought it was pretty thought provoking, and thus interesting. (GF)
2622 Princeton Rd. / Cleveland Heights, OH 44118

HAPPY MACHINES #2 / .75 cents ppd
5 1/2 x 8 - printed - 24 pgs
The slacker issue is devoted mostly to the editor's insights on drinking and fucked jobs. Also has some band reviews, and some reasons why Die Kreuzen was/is a great band. (HH)
PO Box 2065 / Northlake, IL 60164

HAPPY MEAL #1 / $1.00
8 1/2 x 11 - copied - 40 pgs
Rad. Awesome. Cool. Yup, this one is just full of great recipes, humor, so much personality that you'll be smiling the whole time. Read! Read! Read! (CC)
Katie and Jack / 16 Evergreen Square #3 / Somerville, MA 02143-2323

HEADACHE #5 - $1 ppd
8 1/2 x 11 - copied - 9 pgs
Small zine with a Winston-Salem focus, with Brendan's personal thoughts and experiences on the job and on life. Really good interview with Joseph of No Longer a Fan zine. Also included are some comics and clippings of strange goings-on. Plus an article about the blood sucking tobacco industry which is thought provoking even to smokers like me (I know, I suck).
2536 Alderney Ln / Winston-Salem, NC 27103-4731

HEFT #13 / $4.00 ppd
8.5 x 11 - offset - 44 pgs - German
This zine is loaded down with lots of reviews, ads and the coolest graphics. Also has stuff on the bands Clusterfuck and Jesus Lizard. Always a pleasure checking out this zine. (HH)
Franco Kroschewski / Methfesselstrasse 10 / 20257 Hamburg / Germany

HERE BE MONSTERS #4 / $3 ppd
8 1/2 x 11 - copied - 26 pgs
This is just the author giving a rundown of the bands on various indie labels from the US (C/Z, Scat, Grass etc.). I guess this could be helpful to some people, but basically it just reads like a promo kit from the labels. The funny thing is that I thought this person was a clever writer, and good with layouts to boot. Why not come up with a purpose other than just getting free records? (GF)
36 Folly Fields / Wheathampstead / Hertfordshire / AL4 8HL / England

HOPE IS THE SECOND SIGN OF DEFEAT #2 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
Well... This has personal thoughts about growing up, being straight, animal rights etc. Kind of the "growing up and trying to figure out the world" type stuff. Okay, but a little too Emo for me. Some poetry made it worse, and simplistic hardline slogans just made me cringe. Also, I'm a cynical person, and I can't take the love stuff (oh! the pain!) (GF)
614 Jefferson St. NE / Minneapolis, MN 55413

HOPSCOTCH #5 - $2 ppd or trade
8 1/2 x 11 - copied - 13 pgs
This ish has an interview with Jawbreaker which is pretty entertaining; asks questions like, "were you ever attracted to any characters in the wizard of Oz?" Also interviews with G-Whiz and Lagwagon. Contains a nifty guide to Fox Valley Thrift stores. My fave part is the rowdy and raunchy Q&A column by Dan Sanders. Quite a few ads for a a slim zine. Send D.S. questions and pick up this zine to find answers.
PO Box 3027 / Appleton, WI 54914

INERTIA #1 / $1.50 ppd
8 1/2 x 11 - copied - 28 pgs
Here's a pretty cool collection of submissions from various scene-folks (mostly) from Ontario. Everyone got a page or two to do their thing. Some of it's pretty good, some is okay, and some is straight edge. (KQ)
Karl King / 209 - 2747 Alder St / Vancouver, BC / V6H 2S5 / Canada

INNOVATIVE PLAGIARISM July '94 / free
8 1/2 x 11 - copied - 22 pgs
This one comes from a collective of kiddies in Orange County, who also run a mailorder. Interviews with Supernovice, One Eye Open and more. There's some articles and stories, but nothing that really moved me. There doesn't seem to be much groundbreaking going on here, but I admire they're effort. (SE)
6633 Paseo Del Norte / Anaheim, CA 92807

JOURNAL OF THE UNEMPLOYED / $1
5 1/2 x 8 1/2 - copied - 20 pgs
Whenever I have a job, I think of how nice being unemployed might be. When I'm unemployed, I frequently end up feeling bored and uninspired. Kinda like this zine. (ML)
2725 SE 27th / Portland, OR 97202

KICK IT OVER #33 / $3.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
Mostly articles about feminism and anarchism, together. A story about the fucked up ways of the Grandview Girls School (and most every other "reform" school) and little bio of Anna Delso, an anarchist from the 30's were really well written and researched. There's tons more, but I haven't had time to read it all. Great stuff. (KQ)
PO Box 5811, Station 'A' / Toronto, ON / M5W 1P2 / Canada

KILL CITY / $2 ppd
8 1/2 x 11 - copied - 16 pgs
Welcome to a world of death, mayhem, anarchy, mad scientists and Space Bitch. Bobby Madness comes through with more violence than an English football game. (SC) (This is a comic) (JP)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704

KILL THE MESSENGER #3 / $2 US - $3 elsewhere
8.5 x 11 - copied - 22 pgs
Well, certainly the biggest thing going on here is an enormous Assuck tour diary. Pretty good reading - amazing one vehicle could break down that many times! Also has short articles on EyeHateGod and Sleep, reviews etc. The layout is plain, and it could all probably fit on something half this size, but it's almost worth it just for the colossal tour diary. (TM)
Frank Cassidy / 23 Wilson Terr / Elizabeth, NJ 07208

LOVE AND RAGE June 1994 / $1
11 x 16 - newsprint - 16 pgs
One of the standard anarcho rags - although they're all kinda the same to me, that is, informative but generally stale. This features a variety of networking info, news and articles, some of which I found interesting, particularly the info on the EZLN/Chiapas uprising. There's also critiques of Marxism and the health care system. (ML)
PO Box 852 Stuyvesant Stn / New York, NY 10009

LOVERS QUARREL #1 / $1 + 2 stamps
8 1/2 x 11 - copied - 38 pgs
Maybe it's a little harsh to be so critical of a first issue, but this one offers little more than your standard straight-edge hardcore zine. Interviews with Endpoint,
Canon and Guilt. Articles about torture, the negative connotations of using dirty words, and why some guy named Mark hates Shelter. Not a bad zine, just not outstanding considering all the other hardcore zines out there. (SE)
Ravi Nanden / 331 Hamilton Ave / Princeton, NJ 08540

MATCH #1 / A 29 ¢ stamp
5 1/2 x 8 1/2 - copied - 16 pgs
This zine is pretty small and low on content. A LOT of stuff about pinball machines which I swear is the new punk rock zine trend...and a comic about coffee. (ML)
Mark Walters / 1612 Anthony #2 / Columbia, MO 65201

THE MILITANT VEGAN #5 / $1.00
8 1/2 x 11 - copied - 12 pgs
All the latest news of animal liberation activism and efforts from around the world. This is a great resource and you can bet the FBI has it under a microscope. Support this very vital zine. (CC)
c/o Blacklist Mailorder / 475 Valencia / San Francisco, CA 94103

MISS MICHIGAN #3 / $1 ppd
5.5 x 8.5 - copied - 44 pgs
With its rubberband binding, this zine looks real good, but it's pretty dull. Total girly sXe stuff with meatless recipes and poems about old boyfriends. Fun one pager about a skater girl and a great photo of Jon Spencer. Unfortunately, the word "emo" shows up more than once. Doubly unfortunate is the fact that Julie Doucet is not given credit for her comic which provides the background for some poem. (JF)
Katie Gorell / 28568 Lowell Ct.S./ Southfield, MI 48076

MUSICK #1 / free (send postage, 3 stamps)
5 1/2 x 8 1/2 - copied - 32 pgs
Typical fanzine. full of reviews, interviews, columns, etc. lots of ads, including a full page ad about ad rates. Features Problem Children, Flatus, and as the cover says, "Usual punk rock shit". Makes Vancouver look kind of happening. Good first attempt. (JF)
Andy / PO Box 52023 / N. Vancouver, BC / V7J3T2 / Canada

NO LONGER A FANzine #5/ $2 ppd.
8 1/2 x 11 - printed - 56 pgs
Oh, boy! It's a Sassy "Zine of the Month"! Contains informative article describing its own shortcomings ("Why 'Zines Suck"). Trying a little to hard to be the hippest thing going, but does get into unusual subject matter, and can be entertaining at times. (JP)
Joseph / 142 Frankford Ave / Blackwood, NJ 08012

NO FUN #3 / 2-29¢ stamps or donation or trade
5 1/2 x 8 1/2 - copied - safety-pin bound - 38 pgs
A cool binding if there ever was one, but it's a little difficult to turn the pages, and sometimes a page will fall out, but spiffy nonetheless. An article on the evils of money, some record and zine reviews, a couple of reprints of male and female circumcision, a thing veganism, and some vegan recipes and info are the highlights here. The color crayons are a nice touch, too. (KQ)
Ralph / 955 Westwind Dr / El Centro, CA 92243-4365.

NUCLEAR WINTER #5 / $1 (+2 stamps?)
5 1/2 x 8 1/2 - copied - 48 pgs
A one word review would be "weak." Short Aus-Rotten and Total Chaos interviews plus naive, simplistic "essays." The editor is just clueless. Is that a concise review? (PK)
PO Box 243 / Winnetaka, IL 60093

ON THE RAG #1 / $?
8 1/2 x 11 - copied - 28 pgs
This is one of those 'zines that treads the fine line between bands and personal writing - stuff on the Voodoo Glow Skulls, the Phuzz, Electrolux, an interview with a woman college DJ, comment on the likes of Lorena Bobbitt and... poetry. Apart from that unfortunate inclusion I got more out of the first-hand writing, cause band interviews are, generally speaking, far less interesting. (JR)
PO Box 251 / Norco, CA 91760-0251

ON THE RAG #2 / $ 1 ppd
8 1/2 x 11 - copied - 28 pgs
Well, this rag is mostly a music zine. With interviews with the likes of the BellRays, Penal Colony, Old Nick and Human Waste Project. There's also show reviews, Demo reviews and the "majors" debate, and more. A find for So. Cal music consumers. (JX)
PO Box 251 / Norco CA 91760

OUTBACK #11 / $1.00 ppd
8 1/2 x 11 - newsprint - 43 pgs
Pretty darn slick, but still having a personal edge to it. My only complaint was that a lot of the type was too big, giving it a sesame street feel. But who knows, maybe they're making it easier for grandma to read about hardcore. Interviews with Lifetime, Sense Field and Soulow. Lots of articles, reviews and ads, too! This didn't keep me glued, but well worth the buck. (SE)
5525 Crane Rd. / W. Melbourne, Fl 32904

PARALYZED VETERANS OF AMERICA #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Aside from the pieces on Mule and Johnny Cash™, this is one giant serving of Born Against, done by Adam. Fans will eat it up, and others may get a chuckle out of it. Also, a piece on the Jackson Ward, a neighborhood the author resides in Richmond, VA. A good lil read, but not one-tenth as good as the other stuff these folks have done. (MW)
Vermiform / PO Box 12055 / Richmond, VA 23241

PATCH FANZINE #5 / $1.00, 3 stamps, or trade
5 1/2 x 8 1/2 - copied - 52 pgs
Hey, this is pretty alright. There's stuff on shoplifting, medical experiments, lollipops, an interview with Rain Like the Sound of Trains, and tons more by the editor and a bunch of contributors. I think I'd better mention the tour diary and the 6 1/2 pages of journal entries. (KQ)
Brian / PO Box 5074 / Richmond, VA 23220.

PEACHES & HERBICIDE #5 / 75¢ ppd
5 1/2 x 8 1/2 - offset - 28 pgs
Good clean layout that's interesting w/ a mix of computers & hand done stuff. Interviews w/ Kent McClard (Ebullition Records) & Assfactor 4. Also a variety of short writings on personal observations while in VA, NC & SC. Loved the piece on a nun's theory of trees. Overall, the writing is simple yet captivating. Good read, but too short. Gimme more! (KC)
PO Box 49514 / Austin, TX 78765

PHLOX #3 / $1.50 ppd
5 1/2 x 8 1/2 - offset - 36 pgs
Good goofy little zine. Some stories about local skinheads, and dying your hair, pen pal exchange, reviews etc. This looks great, and is definitely for the geeks. (GF)
PO Box 763 / Lock Haven, PA 17745

PISS OFF! #1 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 39 pgs
Lots of personal writings to be found here, along with a Spitboy interview and a Reno scene report. Not a bad first issue. Nothing insanely entertaining, but it did inhabit my backpack for a couple of days. I'm interested to see what the next issue brings. (SE)
Gaytha / 1229 Ralston St. / Reno, NV 89503

POTLATCH PERIODICAL #1 / send a few stamps
5 1/2 x 8 1/2 - copied - 28 pgs
A brief, introspective journal of the authors thoughts, experiences and feelings. There are pieces on rock stardom and a few parts about being in a band. Certainly not a bad thing, but it's so personal that a lot of it loses context for the average person who might pick it up. Try it for yourself. (MW)
Benjamin / 4 Longfarm Terr / Greenfield, MA 01301

RAGE #3 / 2-29¢ stamps
8 1/2 x 11 - copied - 16 pgs
Cool feminist "newsletter" produced by members of Empowerment Through Sisterhood. Quips, quotes, poetry, prose & articles w/ many being reprints & others originals. Great pieces on struggles as a female in the "teen years" & on one woman's struggle to escape & survive an abusive husband. Overall cool. Like to see more submissions & less reprints. (KC)
PO Box 2962 / Rapid City, SD 57709-2962

THE RAVEN #14 / $1.50
8 1/2 x 11 - copied - 28 pgs
I guess John interviewed the Swans, Cavity and Starpimp, then instead of transcribing it, wrote about it. There are excerpts from a Blair Wilson comic and a story about a depressed dog, as well. Hmm...(KQ)
PO Box 780422 / Dallas, TX 75378

RESEARCH #3 / $2 ppd
8 1/2 x 11 - copied - 46 pgs
Boys. They are just so emotional. This boy just can't make up his mind which side of the fence he's on. There's an interview with Viq Simba, articles on stopping rape, and sexism in the beer industry. But then he changes his tune-he thinks *boys* could lead a feminist revolution (hahahahahahahahahahahaha). And really, does *anyone* these days still care if boys feel excluded from women-only spaces? This zine also includes a six page how-to on performing cunnilingus-I guess if boys have to be around, they may as well be able to do *something* useful. Honey, first get a clue. Then go listen to Bikini Kill. (ML)
PO Box 44169 / Tucson, AZ 85733-4169

RETICENCE AND ANXIETY #2 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 40 pgs.
Refreshingly personal and dykey. It is almost too personal, but the voyeur in me wins out. I absorb myself in the tasty tidbits of someone else's problems and struggles, as well as joys. A tragic letter to one of the editor's mothers, and a snippet of the response. What's it like to be mistaken for a man and have people assume your lesbian lover is your wife, and you're a straight male? Insightful stories of angry emotional confrontations, with the perspective being pro-active. I've been in many of the same situations by just being a tough, strange looking woman, and could relate and cheer the editor's on. Several interesting editorials and all with an intelligently written, down to earth style. (SB)
PO Box 2552 / Austin, TX 78768

RETREAT #1 / $1.00 + 2 stamps
8 1/2 x 11 - copied - 26 pgs
It appears that the layout was thrown from across the room onto the xerox machine. Hectic layout throughout this first issue. Not much variance from your average zine formula. There's interviews with Avail and a Swedish straight-edge band, Abhinanda, plus tons of dark photos of all your favorite straight-edge heros. Nothing here that really moved me. (SE)
Sean Retreat / 1413 Dulles Pl / Herndon, VA 22070

REVEAL # 3.75 / $1.00
8 1/2 x 11 - copied - 14 pgs
Quick, slick zine with a very rational, sensitive feel that in no way compromises its commitments to the Earth, vegan issues or the SE lifestyle. I'd like to see some more/ further politicization of the topics therein from this much needed perspective and maybe even some silliness?? One to watch and Read. (CC)
PO Box 2611 / Bloomington, IN 47402-2611

RIPPED OFF #2/ $1 ppd.
8 1/2 x 11 - copied - 28 pgs
Okay interview with Jeff from Capitalist Casualties, unreadable (due to stupid use of white out) reviews, and a too long letter and reply. Also some forgettable fiction and collage art. (JP)
Derik Moore / 3 Hillcrest Ave / Clifton, NJ 07013

ROLLERDERBY #15 / $3 ppd
8 1/2 x 11 - offset - 48 pgs
The world according to Carver. And in this fifteenth incarnation of Rollerderby, the world is of girls and horses. As seen through "generation L" eyes. Inside you'll see/read some very personals, comments on Kurt's death, an interview with Jim Spagg, Portland's "Naked guy," writing for Details mag, Cosmeticians, and "Hot" bear flashes. There's also some great pieces from guest editors about horse fantasies, horse stories and horsing around. A good issue here, with lots of writing — a rare thing for zines these days...(JX)
L. Carver / PO Box 18054 / Denver CO 80218

SECOND GUESS #11 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 72 pgs
A great read - spread this out over my daily public transportation rides for a week - tons of stuff to read, many of which are both well written and thought provoking. Articles on the economics of Punk, a weird found letter, something on the Mike Diana trial in Florida, an article by Donny the Punk that should be required reading, you name it, it's here. One of the best zines I've seen in the last couple of months - no part time effort here. (TM)
PO Box 9382 / Reno NV 89507

SETH! & RACHEL'S VEGAN COOKBOOK / $2 ppd
5 1/2 x 8 1/2 - offset - 48 pgs
Strict vegan cookbook which appears to have simple easy-to-do but yummy for the tummy recipes. I haven't attempted any of these concoctions, but this book will certainly be an addition to our kitchen at my house. Good thoughts & tips/info on veganism. Neat! (KC)
PO Box 8 / Arrowbear Lake, CA 92382

SHAT FROM THE WOMB #1 $.50 ppd
7 x 8 1/2 - copied - 44 pgs
A Seattle version of a travelin', rambling,

slice of life kinda Cometbus type thing zine. Punk though. Lot's of punk pictures. Some of the stories are pretty good. There's an interview with a vegetarian collective, puke stories, brothers, rats and India, a Whipped interview, and record and show reviews. an OK zine, even if you're not from the great Northwest.(JX)
5011 17th Ave. NE/ Seattle, WA 98105

SIC TEEN #58,0000 / .50 cents ppd
5 1/2 x 8 1/2 - offset - 16 pgs
Get out your magnifying glass for this one! Rev. Norb packs pages with more type and and graphics than humanly possible. If you read his columns in MRR then you'll know what to expect from this tweaked train of thought that flows without reserve but yet manages to make sense. It's all hilarious and something you'll show to your friends and all that. My favorite part was the "Who Is More Punk?" page. Hell no, my review didn't do this justice, so send for this and check it out for yourself. One of the all time best. (MA)
PO Box 1173 / Green Bay, WI 54305

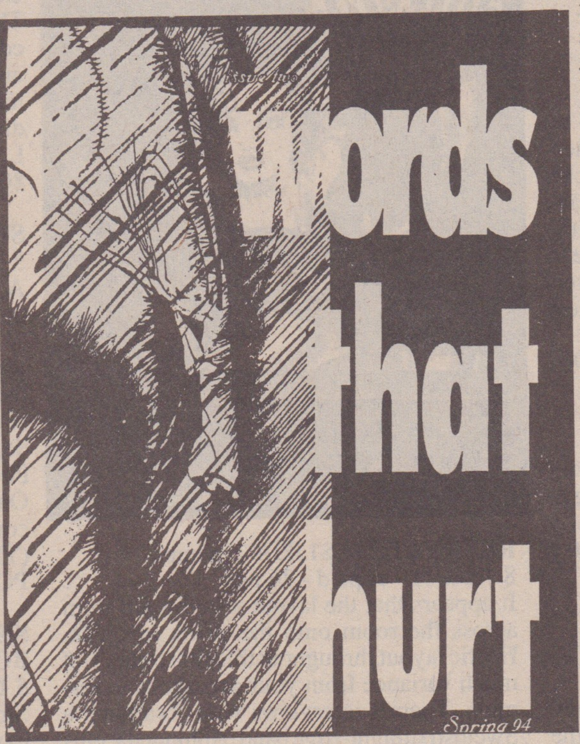
SICK BOY MAGAZINE #2 / $5.00 ppd
8 1/2 x 10 1/2 - offset - 40 pgs - Spanish
Ramones fans, that's the title of this zine, because it's devoted exclusively to this famous band. It has interviews with the individual members, plus plenty of cool photos including a color centerfold of the band on stage. If you're a fanatic for the Ramones you'll want to subscribe to this zine. (HH)
Jorge Ibarruela / Cabildo 2280 / Piso 1 Oficina 84/85 / CP 1428 / Buenos Aires / Argentina

SIMBA #7 / $2.00 ppd
5 1/2 x 8 1 /2 - offset - 60 pgs
Where do I begin with this one? Here's a zine that improves and grows with every issue, and this one is by far the best yet, so much to read it could practically be a book!! Words on abortion, feminism, friendships, sex and assigned roles, drugs, various personal writings that we can all relate to in one way or another. A heavy and enriching read, I know that sounds corny, but... Fuck, there's so much to read I'm not even finished with this. (MA)
Vique Martin / 20 Brangwyn Way / Brighton / Sussex / BN1 8XA / England

SMELL OF DEAD FISH #25/ $1
8 1/2 x 11 - copied - 32 pgs
Stories, poems, reviews, bad layout, worse comics, tour diary, food scam, that sorta thing. Not very interesting. (JP)
Skott / 1906 N. Spring St / Pensacola, FL 32501

SOIL LIP #1 / $2 ppd
8 1/2 x 11 - offset - 64 pgs
Interesting & better than average interviews w/ Assfactor 4, Darren Walters (Railhed/ Jade Tree Records) and Mat of Radio Riot. Also lotsa ads & good band photos. A cool joint effort of two people contributing their personal opinions & thoughts on school, masturbation, family, etc. plus a few things by other folk. Nicely done. Pick this one up. (KC)
PO Box 442 / Ladson, SC 29456

SOOPRIZE PACKAGE #1 / $8.00 ppd (?)
5 x 7 - printed - 50 pgs
The inflated cover price is due to the inclusion of a Statics 7", who also get an interview, along with the likes of the Spoiled Brats, Supercharger, and other SF locals. "The Lo-Fidelity Magazine for Losers" is actually pretty on top of the whole Purple Onion scene, even if it is from the other side of the globe. The editor has an obnoxious attitude that perfectly suits his taste in music, and refers to his creation as "the ultimate punk mag around". Maybe so. (JR)
James / 13 Bell Hill / Petersfield / Hampshire / GU32 2EH / England



SOUL TWINKIES #5/ $2 ppd
8 1/2 x 11 - copied - 16 pgs
Sex, drugs, booze, violence, and punk rock. A visual menagerie of crazy teen-age punks who hate life and everyone in it. Great grafitti-style comics from Bobby Madness. (SC)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704

SOUND VIEWS #29 / $1.50 / free in N.Y.
8 1/2 x 11- offset - 31 pgs
Most of the contents of this zine bored me. This one was too slick and impersonal for my taste. Interviews with Orange 9mm, Sweet Diesel and Iron Prostrate. Although the majority of this zine is kinda stale, it has enough ads and reviews to probably warrant some space on the back of your toilet. (SE)
96 Henry St #5W / Brooklyn, NY 11201-1713

STALEMATE #1 / 2 stamps
8 1/2 x 11 - copied - 30 pgs
First off, some of this didn't copy too well, which is always a drag. Otherwise, I liked this. Interviews with Shrike, and Steadfast. But what makes this interesting is that the two editors are dueling throughout the zine, in record reviews and some of the editorials, each having practically opposite opinions. Nothing new or shocking here, but fun and friendly. (GF)
20 Coburn Rd. / Manchester CT 06040

THE STROBETONGUE FILES #2 / $1+2stamps or trade
5 1/2 x 8 1/2 - copied - 44 pgs
Embellishment tales written for "weird" content. Mostly personal fiction, I think. some stories, a play, a 13 part novelette. Jam packed with entertaining words to look at. My favorite part is the "some reasons girls have broken up with me" section. I really like this self-proclaimed "thingy", but I'm not sure why. Acknowledges and revels in the ridiculous factor of doing a zine. (JF)
Jed Manzanedo / 1014 Third St / Los Banos, CA 93635

TALL TALES #5 / $1???
4 1/4 x 7 - copied - 40 pgs
A kinda personal small town zine focussing on local type everyday stuff. Just writings about friends, life, jobs, school. It's not bad at all, but marred by emo poetry. (ML)
1324 S. 18th #2 / Lincoln, NE 68502

TARGET #1 / 75¢ or 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs
When I openned this to an article reprinted from Sassy magazine, I was prepared to be disappointed. Well, I was, a little. Being the misdemeaner issue, there were a couple of neat stories about petty crime in a small town. Pretty okay, but there's alot of filler. Worth the price. (KQ)
Elizabeth Calhoun / 2016 Beechwood / Little Rock, AR 72207

THEIVES AND PROSTITUTES #12 / $1 ppd.
7 x 8 1/2 - copied - 20 pgs.
OK, it would be too easy to go for the traditional slam/bad review, simply because

this is a christian zine, and we all know how unpunk *that* is. But all silliness aside, this is quite entertaining and worthy of your attention. It's the first issue containing mostly comics, and aside from their bizarre presentation, they really are well-done and enjoyable. You get the impression that these people have all hit rock bottom at some point, and that religion is what's keeping them going. It's really not all that different from other subcultures / ideologies, in and out of punk. And christ, there's even a cool interview with the co-editor on punk rock feminism - bet you wouldn't expect that! A final note - the only really objectionable part was a line that read "why do all my lovers always kill my babies?". All I can say to that is that if you fucked *me* without a condom, I'd have to kill you. (MW)
5006 SW 123rd Ave. / Cooper City, FL 33326

3rd GENERATION NATION #1 / -no price listed-
A4 - copied - 36 pgs - German
These folks are way into NY bands, especially circa, um...late '70's-early '80's garage rock stuff. Lots of stuff on the Damned (including a pull-out pin-up!), the Dead Boys, the NY Loose, interviews with DeeDee Ramone and Sloppy Seconds, and some record reviews. They like the Spoiled Brats. Looks pretty punk. (KQ)
Hanns Stresius / Forbachstrasse 11 / 47229 Duisburg / Germany

3 WAY STREET #1 / $1 ppd
5 1/2 x 8 1/2 - offset - 36 pgs
The best line in this zine is about how people who do anything to fit in "Set themselves up for sheepdom later on in life." This is really a great first issue, with pieces on gender, an interview the Anti-BBS, a San Francisco story, a Rig interview and a story about "alternative." You should really check this one out. (JX)
28332 P.V.D.E. / R.P.V., CA 90274

TIDBIT #5 / $2.00 ppd
8 1/2 x 11 - copied - 40 pgs
Dave Sine drops in with another fine issue of *Tidbit*, which seems to be heading in a different (although not entirely) musical direction which he seems to be happier with. I can respect and relate to that. This issue has a conversation with Sensefield, along with photos and tons of personal writing, A good way to pass the time in the summer evenings. (MA)
PO Box 5846 / Huntington Beach, CA 92615

TOUCHDOWN 34 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs
Here's the fourth and final issue of this zine, and I have to say it's quite good. Really interesting conversations with 108, Statue, and Mike Judge (his first since the break up of Judge) along with news, reviews, photos, and honest opinions that go deep. A good read, check it out. Half the proceeds go to Studio 158, a local punk venue in Connecticut. (MA)
Vic / 30-L Channing Dr / Manchester, CT 06040

TRAIN OF THOUGHT #1 / $2 ppd
This straight edge zine is different because it focuses on bands from Europe. They are; Abhinanda, Spawn, Onefold, and Shortsight. It also has some editorials on consumerism. This is pretty good, except I would like to say one thing; Hare Krishna is a, among other things, very sexist and homophobic religion (just like Christianity). So when a band says they think it's cool or whatever, you might want to point that out, and ask them exactly what they mean. It is your zine, and you might give the wrong impression. I personally have zero tolerance for people and their quasi-fascist religions. (GF)
11 Hughenden Rd. / Clifton / Bristol / BS8 2TT / England

TRANZOPHOBIA #2 / $3.00
8 1/2 x 11 - printed - 18 pgs - French
This issue has interviews with Burning Heads, Silicone Damage, and Goober Patrol, plus lots of reviews, and some comics. (HH)
Silvain Fayard / 154b Cours Fauriel / 42100 St. Etienne / France

TRANZOPHOBIA #3 / $4.00
8 1/2 x 11 - printed - 34 pgs - French
This issue has interviews with The Dummies, Six Pack, Garlic Frog Diet, and Drive Blind. This larger issue also has plenty of reviews and comics. (HH)
Silvain Fayard / 154b Cours Fauriel / 42100 St. Etienne / France

TRUTH ACHE #1 / 25 cents + 2 stamps
8 1/2 x 11 - copied - 20 pgs
New zine from Dan (ex-Truth Decay zine) and Fracture guitarist Adam. Typical first-issue quality. Ints with Charles Maggio, Sean McCabe (Crud Is a Cult and Sandbox zine), Jawbox, and a letter from Sam McPheeters (oooh!) A bunch of punk/personal essays. The review of the new Jawbreaker record is the biggest error ever in punk journalism. (PK)
PO Box 4577 / 222 Church St. / Middletown, CT 06459

TUNA MELT / $5 ppd
5 1/2 x 8 1/2 - printed - 80 pgs
I have to think long and hard before I spend five bucks on a zine, even if it is huge and has a glossy cover. However, if you're a big fan of underground indie comics, you may want to check this out. This is a collection of stuff from old issues of Tuna Casserole-a variety of subjects and graphic styles here, a lot of which didn't make sense and a lot of which is cool. (ML)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704

UNDER THE VOLCANO #2 / $2
8 1/2 x 11 - printed - 56 pgs
NY zine w/ Gwar, Offspring, Selfless Records, Sunbrain, Garden Variety tour diary, columns, plus show and sound reviews. The Albini interview shows him to be one of the most intelligent people in the punk scene today. Pretty standard zine that prides itself on interviewing "musical artists emerging from the underground." It's free in Manhattan and Long Island, but packed full of ads. (PK)
PO Box 236 / Nesconset, NY 11767

VERA KRANT #13 /
1/2 A4 - printed - 32 pgs
The same great weird color litho/ BxW Zine from those wacky Dutch types. Articles and comic on the World Cup; film, record, show, and zine reviews; a visit to New York, and a lot of other features that I couldn't read. Zo, die zit! (BA)
J.C. Vera / Oosterstraat 44 / 9711 Groningen / Holland

VERBOSLAMMED#6 / $1 plus 52¢ postage
5 1/2 x 8 1/2 - copied - 28 pgs.
Welcome to the MRR zine review section, the only part of the magazine that doesn't think feminism=fascism. By now you've had enough of the multitude of reactionary white men nervously defending their standards that seem to hang around the scene like stale cigarette smoke, so settle down and send away for this gem. More than a gem, this zine fucking rocks! It's the punk rock female baseball issue, and while I can't say that I care for sports, this almost makes you want to play ball! Great true life facts and anecdotes about yet another societal boys-only-club, and the women who continue to play by their own rules. Further description would be unneccessary, as you should already be sending away your $$$ right now so that you can experience it for yourself. Mandatory reading for the 90's. (MW)
Rebecca / 19167 Robinson Rd. #A / Sonoma, CA 95476

THE WEDGE #1 / $2.00 ppd
8 1/2 x 11 - copied - 26 pgs.
Billed as "Detroit's only zine for the best in surf / drag / thrash punk", but I think they deserve a wider range of victory than Detroit. A kool laid back feel that the editor is able to espouse with a mixture of enthusiasm for the music, the taste to know what's good, and striking graphics to illustrate the wacky world of garage muzak. For example, the article on The Trashwomen won me over, as well as numerous references to The Phan-

tom Surfers and The Mummies. An added bonus was the insightful suggestions of rawkin' records for *you*, the buyer, to rush out and consume immediately. Stuff that could have only come from an earlier time. Includes write ups on The Henchmen, and Jackie and The Cedrics. Reviews on newer stuff. Excellent writing. So good. Yum.(SB)
Eric Wedge / 2994 Jacob / Hamtramck, MI 48212

WHERE CHRIS LOST HIS SHOES #1 / $0.50 plus 2 stamps
8 1/2 x 11 - copied - 62 pgs
An extensive local zine covering a variety of areas. Packed with reviews of movies, records (punk), zines, and local bands. I think the editor is doing a good thing by trying to put out this zine, but a few helpful hints for future endeavors - layout is pretty important, sloppy handwriting is really annoying to try and read, and looks shitty as well. I'm not easily offended, but the immature, high school guy mentally leaves a lot to be desired - a lot of boring jabs at fags and AIDS (are we still in 6th grade?), and some bullshit attitudes about anyone who is different (i.e. the usual sheltered ideas on women...blah, blah, blah). I actually think this guys has got his heart in the right place and isn't some evil bigot, he just needs to get out and live a little. (SB)
Jim Stone / 22100 Cumberland / Northville, MI 48167

WORDS THAT HURT #2 / $1.00 and a stamp
8 1/2 x 11 - copied - 32 pgs
This is a really good second effort, could have easily been the tenth issue. Conversations with Split Lip, Moo Cow Records/ Zine/etc., plus a personal account of being mugged, along with thoughts on handguns, a recollection of last summer tour with the Champions and Earth Crisis, and if that's not enough there's an extremely well written short story and personal introspective questioning writing. Good stuff that you can lose yourself in. A need to communicate... (MA)
Simon Brody / 10 Peru St / Burlington, VT 05401

WRONG #2 / $1.00 plus 2 stamps
8 1/2 x 11 - copied - 34 pgs
Damn, a lot of really good exceptional zines have come out this month, and this is one that's definitely running with the pack. Interview with Farside, an account of a recent visit to the Bay Area, opinions on bar codes, straight-edge, gender roles, drug legalization, and more. The editor manages to give a nice even amount of serious matter along with a sense of humor giving this an on the level human touch. Great stuff. One of my favorites. (MA)
Peter Hart / PO Box 950271 / Mission Hills, CA 91395-0271

ZINE #6 / $2 ppd
8 1/2 x 11 - copied - 24 pgs
Nicely put together local zine from Corvallis, Oregon. This issue has interviews with Hazel and Butch Lucky. Reprint of A. Cockburn's Nation column on D-Day is included, along with record, show and zine reviews. Nothing earth shattering here, but put out by cool people who sponsor local shows. (PT)
PO Box 136 / Corvallis, OR 97339.

MORE LISTINGS

ASSHOLE #13 & #14 / 2 stamps each
A zine that wants to be funny and clever but falls flat every time. Letters, photos, various writing, etc.
PO Box 3183 / Kent, OH 44240

CHUMPIRE #35 / S.A.S.E.
One pager packed with opinions and reviews. Monthly too.
Greg K / 2337 Parte 309 / Orefield, PA 18069-9530

EIGHTBALL #1 / $1.00 ppd
Jasta 14, Strength and reviews of records and shows.
Jon Peck / 11 Dix St / Hamden, CT 06514

GIRL BAND GUIDE #8 / $1.00 ppd
Addresses and contacts to bands featuring female members.
Carrie Carolin / PO Box 94221 / Seattle, WA 98124

HO BOY #2 / $1.00
A letter to God, reviews, a scene report, short short talks with Clutch, Jawbreaker, Lunfish, columns, etc.
4727 Cashel Glen / Houston, TX 77069

HYPOCRITE #1 / S.A.S.E.
One side is opinions and the other side is Gregjaw comics that we've all come to love.
Gregjaw / 46 Harman Rd / Edison, NJ 08837

M4 #14 / $2.50 ppd
Show reviews, tape trading, etc. Diverse coverage of music.
Clinton Green / PO Box 263 / Melton 3337 / Australia

MOTORCYCHO #1 /S.A.S.E.
Motorcycle culture and punk. Somehow they go hand in hand. Interesting.
PO Box 1564 / Point Roberts, WA 98281-1564

NUMBSKULL #4 / 1 stamp
Some scene coverage, Paul Weinman poetry, and a few clippings. Sparse.
3133 Peebles Rd / Raleigh, NC 27604

ONE FOOT IN THE GRAVY #6 / 1 stamp
Fuck, this is a beating to look at. Sloppy as hell layouts and all that. Anarcho smash the state stuff, sloganeering with punk snot running down their noses. Look out!
PO Box 8972 / Denver, CO 80201

SPANK #1 / $1.00 ppd
Reviews, and a write up on Sicko
1004 Rose Ave / Des Moines, IA 50315-3000

STRAIGHT-EDGE NEWSLETTER #6 / 2 I.R.C.'s
Interview with Lifetime, contacts, and reviews. If you can read French check it out.
Yann Boisleve / La Bonnemais / 35909 La Chapell / Thouralt / France

STYLUS #2 / $1.00 ppd
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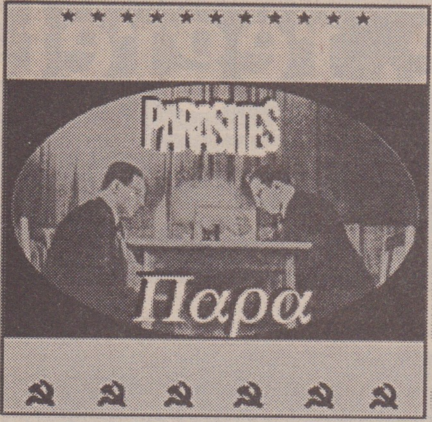

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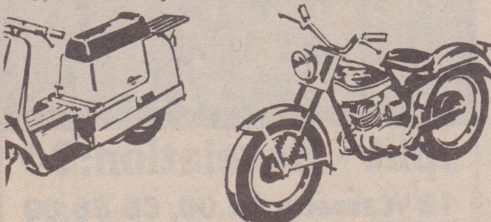

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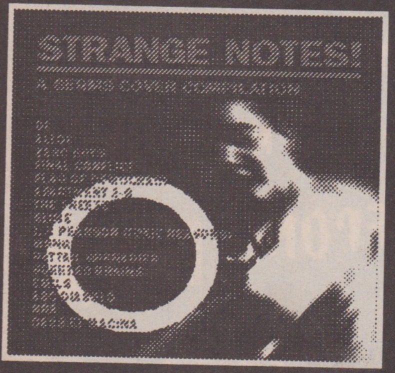

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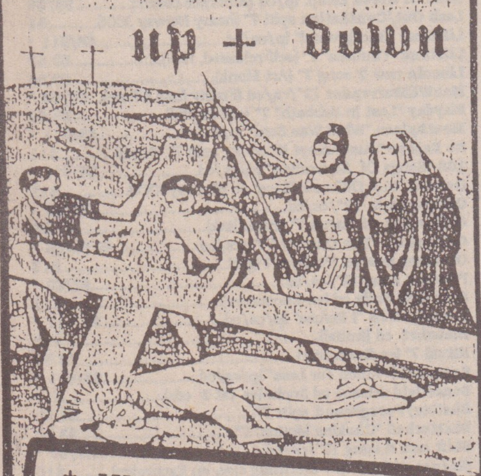

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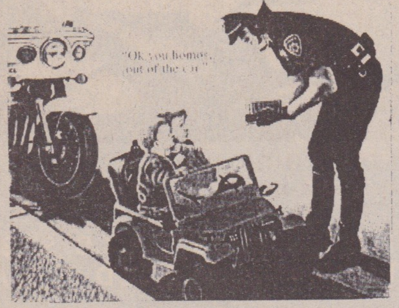

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Tupelo/Communion

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11 song lp/cd/cass
Tupelo/communion

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XL. Two colors. Two sides. $10 ppd.

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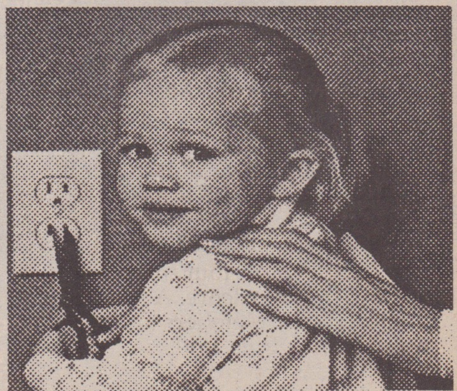
TOURS
Europe October/November 1994.



MAXIMUMROCKNROLL music classifieds

VIDEOS AVAILABLE ON ALL WORLD SYSTEMS! Look no further, Ive got over 2500 shows to choose from! Live shows from the beginning of time up to 1994. Rare movies/hard to find early punk/hardcore/industrial/documentaries/call and ask, or send $1 for big list. P. DeMattia/8 Haddon Road/Hewitt, NJ/07421-2329. Phone: (201) 853-4420 or fax (201) 853-8740.

SELLING MY RECORD, TAPE and t-shirt collection. All kinds of music from the 1960s, 70 s and 80s. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066

PUNK & HARDCORE in Finland 1982-93 sampler w/ Lama, Anti Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn SF, KTMK, Pelle Milijoona, WDM, Tamper SS and Riistetyt. 140 minutes in colour, VHS Pal, high quality videotape, $ 30 airmail postpaid everywhere .(Cash only please), very fast service!!! MM Tapes, POBox 174, SF 11101 Riihimaki, Finland.

TRADE/SALE All originals. No bullshit! Shattered Faith I Love America 7, DOA & Friends Expo Hurts 7, Freeze Tourists and Guilty 7s, Shitlickers Cracked Cop 7, Bad Religion Unknown LP, SOA No policy 7, La Peste Better Off Dead 7, Panics Wanna Kill My Mom 7, Septic Death Burial7, Artificial Peace/ Exiled 7, X Aspirations LP, Eddie And The Subtitles Skeletons LP, Widows all 7s, Eppu Normaali Poliisi Pamputtaa and Nipa 7s, Briard 7s, Terveet Kadet all 7s, Vox Pop Just Like Her Mom7, Deep Wound 7, Really Red Crowd Control 7, etc. Tons more from all around the world!!! We trade or buy. Massive catalogue for $1/IRC. Write to A.A.R. c/o Jukka, POBox 174, SF 11101, Riihimaki, Finland.

WANTS ORIGINAL first pressings only! Village Pistols Big Money 7, Vomit Pigs 7, Features 7s, The Star Club Go To Hell and Club Take One 7s, Wakaki Ansatsusha 7 and more. Vktms Midget 7, Subhumans Sickoids 7, Fear 1st 7, White SS Mercy Killing 7, Cool Ghoul Fascist 7, Soft Boys Wanna Destroy You7, Fullham Furies These Boots7, Naked Raygun Flammable Solid 7, Are We Too Late For The Trend comp LP, Bud Luxford Presents comp LP #1, Fresh Color all, Gasoline Killer Man 7, Happy Squid Sampler 7, The Kids 1st LP and 7s, Kriminella Gitarrer 7s etc. 70s and early 80s punkrock from all around the world!!! Write to A.A.R. c/o Jukka, POBox 174, SF 11101 Riihimaki, Finland

THE HENCHMEN -four song demo. The music is heavy hardcore. A must for the extreme fuckers. Members include Obituary, Righteous Pigs, and Pittbuly. Send $5.00 for demo to The Henchmen, PO Box 56484, Chicago, Il 60656-0484

CASTRATED BY LOVE, the new single by Fatal Erection is out now with a 16 page comic book - "Castrated By Comix" for $7 ppd., overseas - $8 (US) cash or money order only. Send to: Malcolm Conover, PO Box 5192, Eugene, OR 97405. Collectors add $1 for large list.

GG ALLIN: Limited copies of the first 7" single that GG ever played on with a band called Malpractice from 1976. He plays drums on this rare single. It comes with a 2 sided cover of photos of the band. Here GG before the Jabbers. Write. Merle Allin, 214 E 24th St. #5B, New York, NY 10010. Call (212)889-8334. Highest bid.

BEASTIE BOYS VIDEOS, 1986-1994, huge selection, low prices, fast service, high quality, free postage, everything any Beastie fan wants is right here, for catalog send SASE to: Ben E., PO Box 215903, Sacramento, CA 95821.

MOTHERFUCKERS fourth release out now. $2 postpaid cassette. We Suck-Get Fucked-Fuck You! Scumpunk forScumfucs. Free stickers write: MF's 4765 S. 26, Milwaukee, WI53221.

VIDEOS (PAL) SALE/TRADE: NoFx, Beastie Boys, Green Day, Rancid, Op Ivy, Bad Religion, Ramones, Les Thugs, Neurosis, Dickies, Screeching Weasel, New Bomb Turks, Toy Dolls, Boredoms, Husker Du, Extreme Noise Terror, Unsane, Black Flag, Mudhoney, Sonic Youth, Jawbreaker, Dinosaur Jr, Rollins, Discharge, Devil Dogs, Down By Law, Therapy?, Bad Brains, Snuff, All, Descendents, House Of Pain and more. Marco Sannino, Via Monteverdi 43, Palermo 90145, Italy. Send $1 for list.

77 UK PUNK ONWARDS. Vinyl, videos, memorabilia- over 2000 items. We also buy USA/ UK stuff! Send IRC to: North Records, 32 Cecil Street, Blackpool, FY1 3RA, England. Mail order catalog available. We are a two man corporation!

WANTED: Live, demo, radio video, practices, studio, of these bands; G-Whizz, Regan Youth, Nip Drivers, Filth, Youth of Today, Odd Numbers, Thatcher on Acid, Pansy Division, The Hated, Heroin, John Henry West, Young Ginns, Antioch Arrow, Blatz, Yeastie Girlz, Social Unrest, Bratmobile, Authorities, Soup, Bikini Kill. Will buy or trade. Ryan Ravenna, 7310 Circlebank Dr., Raleigh, NC 27615

VIDEOS: over 1000 shows. GG, Dwarves, Green Day, Jesus Lizard, Bad Relition, Fugazi, Dead Kennedys, Buttholes, Mummies, Muffs, Helmet, Misfits, Lunachicks, Nirvana, Screeshing Weasel, Operation Ivy, Ramones, Shonen Knofe, Social D., Siouxie, Liabach, Smashing Pumpkins, Slayer, Rollins, Mr. Bungle, L7, Jawbox, Fear & many many more. Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334. $1 for Xlarge list.

GG ALLIN VIDEOS: Terror In America 1993 shows. Excellent quality from the master tapes with 2 sided photo covers. Lots of blood, shit & violence. Also 93 tour t-shirts. Watch for the Murder Junkies tour late May w/Jeff Clayton from Antiseen on vocals. Write. Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334.

NEED INFO ON MASKED bands or make up-as-mask bands for book, no band too obscure. Histories, discographies, photos + record sleeves (xerox ok)...anything. Naked Lady Wrestlers (MRR comp.), Phantoms (CA), Underground All Stars, Das Klown...anyone! Jake Austen at Roctober Comics + Music, 1507 E. 53rd St. #617 E., Chicago, IL 60615.

WORLDWIDE PUNKROCK FOR SALE. 2000 items 7"/12"/albums. Always stuff by: Briard, Buzzcocks, Lama, Ebba Gron, Victims, Fun Things, Negativ, Fresh Color, Vopos, Damned, Stalin, Friction, Ejectors, Lemonheads. Trades welcome. Send 3 IRC's or $2 for complete list to Ingo Eitelbach, Holtenauer St. 69 24105 Keil, Germany

FREE 3 SONG CASSETTE. The latest and the best from Skidd Freeman. "What a crazy ride" Shoelace #4. "A lot of fun " File 13 #15. "Like being in the brain of a lunatic" Gajoob #9. Send three .29 stamps to: Skidd Freeman, POBox 4281, East lansing, MI 48826

HEY BANDS! KDVS in Davis, Ca plays *real* punk, metal, thrash and hardcore! True "alternative" radio! Send demos, vinyl and CD's to us. If you send stickers we mail them to station listeners! Send to KDVS, 14 Lower Freeborn Hall, U C Davis, CA 95616, USA. Call (916) 752-0728 for more info! 5000 Watts, reaches Sacramento!

SANITY ASASSINS LIGATURE/Vampires single brutal punk rock $2 ppd. Sanity Assassins/Dispossessed split greatest hits cassette $3 ppd., featuring unreleased material. Zines, radio stations, labels write us for copies of our new demo. Cash only no rip-offs. Sanity Assassins, PO Box 380152, East Hartford, CT 06138-0152. Distributors also get in touch with us.

REBEL REBEL Terror St. Network. If you dig Plasmatics, Specimen and Sex Pistols you'll love us. Send SASE to 7510 Sunset Blvd. # 174, Hollywood, CA 90046

GG ALLIN: Does anyone have a copy of the "7 Songs About Ass-Fuckin', Butt-Suckin', Cunt Lickin' and Masturbation" 12"EP, preferably one that they want to part with? I'll pay great money, good condition only. Write to: Nate, 411 University Ave apt #2, Syracuse NY, 13210

MAXIMUMROCKNROLL music classifieds

FOR SALE: Misfits/Samhain/Danzig collection- videos, 7", 12", CD & interview stuff, originals and boots. Send S.A.S.E. for list: Jon, 513 Silvergate Loop, Lake Mary Fl 32795.

AAAAAAARGH! I want all Anal Cunt 7" vinyl, especially early shit. Will pay good $. Also looking for "Masters Of Noise" 12" compilation.So if you have and want to sell, write to: Nate, 411 University Ave apt #2, Syracuse NY, 13210

LOOKING FOR RARE GG ALLIN "Cheri Love Affair" 7", "Beat, Beat, Beat" 7', Malpractice 7", Emily XYZ 7', "No Room" (clear vinyl) 7". Good condition only will get great $. Write to: Nate, 411 University Ave apt #2, Syracuse NY, 13210

MISFITS "3 Hits From Hell" $55, "Legacy Of Brutality" LP (white wax) $150 (red) $125, "Die, Die MY Darling" (white) $100 (green or purple) $150, "Night Of the Living Dead" 7" $100, "Halloween" 7" $100, "Evilive"7" $75, "Bullet" 7" $150, "Walk Among Us" on Ruby $75, "Wolfsblood" German LP $100, Samhain "Initium" LP (red vinyl) $90, Samhain "Unholy Passion" (white) $175, Samhain III "November Coming Fire" (red) $150 (orange) $90, Danzig "Who killed Marilyn" 7" $150 Taang! POBox 51, Auburndale, MA 02166. (617) 876-8937

SUB POP Nirvana "Bleach" colored vinyl $30, Fugazi Sub Pop singles club 7" handprinted ed. of 2000 $100, Sub Pop 200 box set $60, Tad "8 Way Santa" LP $50. "Smell Like Smoked Sausage" Feb/ March '92 singles club double 7" ed. of 5000 on colored wax w/ Tar, Helmet, Cows, Helios Creed, Surgery, Vertigo, Boss Hog , God Bullies $35. Taang! POBox 51, Auburnadale, MA 02166. (617) 876-8937

BOSTON HARDCORE SSD "Get It Away" LP $75,"Kid Will Have Their Say" LP sealed $75, "How We Rock" sealed LP $25, DYS "Brotherhood" X-Claim LP $100, Freeze "Guilty Face" 7" $50 , 10" $15, F.U.'s "My America" LP $35, "Kill For Christ" LP $45, Deep Wound original 7' $125, Lemonheads "Laughing All The Way To The Cleaners" $100, Unnatural Axe "They Saved Hitler's Brain" $100, "This IS Boston Not LA" LP $35, Gang Green "Sold Out" original press (black) $35 (green wax) $35 (clear) $50, "Skate To Hell" 7' $35. Taang! POBox 51, Auburndale, MA 02166. (617) 876-8937

RECORD TRADERS: I have records by Anti-Cimex/ Chaos UK/ Doom/ Crass/ Conflict/ plus lots of others including Swedish/European/Japanese, 200 plus, your list gets mine. Write to: Mike 111 Edge Lane, Streifard, Manchester, M32 8PU, England. Send your wants list too.

LESS THAN JAKE-6 song tape of fast ska and pop punk with horns. $3.00 pd. Labels, comps. and punk PEZ collectors write: Less Than Jake, PO Box 12081, Gainesville, FL 32604.

GG ALLIN "Live Fast, Die Fast" 7" $25, "Public Animal #1" 7" $25, Fear "Fuck X-Mas" 7" 45, Necros 7" with skatepark sleeve # 71 of 1000 $75, "Conquest For Death" LP $50, 7" $25, Meatmen "Were The Meatmen" orig. pressing LP $40m "Crippled Children Suck" 7" $60, "Toolin' For Anus" 7" $85, Tesco Vee's "Dutch Hercules", LP sealed $50, Toxic Reasons "War Hero" 7" $85, Uniform Choice "Screming For Change" LP on colored wax 500 made $30. Taang! POBox 51, Auburnadale, MA 02166. (617) 876-8937

BLITZ "All Out Attack" 7" No Future #1 $ 55, "Warriors" 7" $35, "Never Surrender" 7" $30, Toy Dolls 1st 7" $65, Red Alert "Take No Prisoners" 7" $40, "Total Noise" #1 7" with Business, Blitz, Gonads, Dead Generation. $30, Partisans "17 Yeras Of Hell " 7" $20, Sham 69 "Angels With Dirty Faces" 7" $18. Taang! POBox 51, Auburndale, MA 02166. (617) 876-8937

BEASTIE BOYS "Check Your Head"double LP gatefold sleeve with lyrics $25, Big Black "Pigpile" box sealed $79, Cult Hero (pre-Cure) 7" $125, Crime 1st 7" $90, "Hot Wire My Heart"7" $90, Youth Brigade Japanese 7" "Sink w/ California" $175, Metallica "Garage Days" EP $100. Taang! POBox 51, Auburndale, MA 02166.

WANTED: OLD ALTERNATIVE/ Gothic/ Industrial music video from 120 minutes, Night Flight and other video shows. Need Birthday Party, Christian Death (Rozz), Killing Joke, Kommunity, FK, Lords, X, Kratwerk, PIL, and Soft Cell to start my collection. Imports accepted. Music video format only. Send list or info to: Vintage Videos, 1626 North Wilcox Avenue #230, Hlwd, CA 90028-6273 USA.

BUY THESE- VOLUME, S.D. Comp. CD w/ Everready, Tiltwheel, Boilermaker, Hemlock, Unleaded & Ashes/Dust $8.00 ppd. Hemlock CD EP, all new stuff from these guys with hand screened covers $5.00 ppd. New Everready 7" soon. Send pictures of anything for a free catalog and sticker. Liquid Meat, P.O. Box 460692, escondido, ca 92046.

DESPERATELY SEEKING any Zero Hour recordings or old records from this excellent Bay Ara band. Will pay top cash. Write: Bob Roos / 2925 Warren Ave. N. / Seattle, WA / 98122.

ALL GIRL BAND featuring Lyn Ze Bond lead quitar / vocals studio and live recordings tape photo sticker $5.00 Slam it! I like it hard, don't you? Life goes on! Ze Bond Rocks / P.O. Box 592324 / Orlando FL 32859.

BRISTLE (Seattle) Summer '94 Tour. We're going on tour in Aug./Sept. Help us get a show in your area. 13-song demo. $4/5 song EP $3/Live show $30 West / Southwest / Midwest (206) 632-0562 / 6201 15th NW G230 SEA.WA. 98107.

FEMALE MUSICIANS express yourself seeking other female musicians dedicated to performing. Presently working or not, why/why not future plans etc. Rock the world. Ze Bond Rocks / P.O. Box 592324 / Orlando FL 32859.

GARBLECRAT unreleased: Experimental Nostalgia: Live 60 min. tape plus booklet $3 postpaid. $eth! POBox 8, Arrowbear Lake, Ca 92328

GENITORTURERS, NIN, Rage Against The Machine, John Zorn, Misfits, Samhain, Danzig, Marylin Manson, Mr. Bungle, Tool, White Zombie, Billy Goat, Nirvana. I want all bootlegs, shirts, CD's, cassettes, records, posters, promo stuff, pictures, interviews, articles, videos, demos, stickers, fliers and everything else there is. Will buy, sell or trade. I've got lots. Chris Dyess, 2712 Avenue, Nederland, TX 77627

WANTED: REVOLUTION TBA SubPop single thru Sassy magazine. Afghan Wigs Big Top Halloween on Ultrasuede. Europeans SubPop single releases, Anyway, Datapanik, Insipid, Clawfist, unreleased Unsane LP on Circuit. Mark 102 Chester #1, Boston, MA 02134

OUT OF PRINT! PowerPop/Punk/Metal major and indie cassette and CD deletions cheap! Cassettes $2.99-$3.99, VD's $4.99-$10.00. Free flyer/catalog. Just write: Infernal Racket, Studio 128, POBox 433, Owosso, MI 48867-0443. (Overseas send 2 IRC's)

ATTENTION BANDS: We're putting out a non-profit CD compilation. Bands included will (hopefully) be: Fracture, I Spy, Why?, BNU, Propaghandi, All Rights Reserved, AKA Grave Mistake... Send demo/7"/record/CD with lyrics for consideration (sorry if I sound like an asshole but only so many bands can fit). All bands that send stuff will get a response. Dave 317-38th Ave. S.W. Calgary, Alberta, Canada T2S 0V7

RARE RECORDS! From old NY, DC, Cali and Japanese HC bands. Send SASE or 2 IRC's for huge list. For sale only, not trades. Ryan Siko, 89 Gratten St, Apt 26, Brooklyn, NY 11237. Send Want list.

NJ PUNK ALLIANCE- We want to set up shows, do some comps, help NJ bands get airplay, make a fukking scene! For info call or write NJ Punk Alliance c/o Michael Macomber, Linden Hill Apts. #223, Lindenwold, NJ 08021, 609-784-9310.

MAXIMUMROCKNROLL music classifieds

NIRVANA Do you have any info on the band, did they ever play in your area? Gig dates, flyers, zines, tapes, videos you name it- I'm interested! Micheal, 8 St, Pauls Rd, Thornaby, Cleveland, TS17 6LH, England.

PUNK ROCK, US/UK hardcore, Mod, Ska, Oi, New wave. 1500 ovscure rare/ not so rare titles. From '76 to '94 LPs 12s, 7s. $1 for catalogue - Jayne Mrnr, 10 Woodstock WAy, Mitcham, Surrey, CR4 1BA, England. Gen X, Crass, First Steps, 2 tone, Cock Sparrer, Damngo, Bags, Boys, Fresh Color, 4 Skins, Directions, Eyes, Scandel, Babes, K9's, Denizens, Jerks, Drones.

RECORDS FOR the highest offer. 7" from Napalm Death (ltd. ed. from the tour with SOB), Anal-Cunt 88 song Ep, 7Min. Of Nausea...Our Culture, 7 Min.Of Nausea (Japan flexi), Larm..Nothing IS Hard...amd 12" from Fear Of God Love, Cry Of Terror first, Ripcord and So Much Hate (Both from Your Choice Live Ser.) I do it for a friend. Stefan Focker, Dr. Metzger Strasse 7, 46325 Borken, Germany. Jennie from the middle of Missouri give me your address, please!!!

INSIDE FRONT: SXE/HC factsheet. Issue 4 comes with compilation featuring Integrity, Line Drive, Catharsis, Xessive Force, Refuge, Bloodshed and also either Six Feet Deep pr Splinter. Also includes interviews with Mean Season, Ringworm, Mayday and Ricochet. Send $3 to Inland empire Productions, 2695 Rangewood Dr, Atlanta, GA 30345. For informations (919) 932-6467. Distributors please get in touch.

WHIRLYBIRD TOUR: August 1 Ft. Worth, 2 Lubbock, 4 Fresno, 5 Santa Cruz, 6 Berkeley, 7 Santa Rosa, 8 San Francisco, 9 Visalia, 10 El Monte, 11 L.A., 12 Lake Elsinore, 13 San Diego, 14 Phoenix, 15 Globe, 16 El Paso, 17 San Antonio, 18 Baton Rouge, 19 Biloxi, 20 Pensacola, 21 Gainesville, 22 Orlando, 23 Savannah, 24 Augusta, 25 Columbia. Info: (804) 353-7751.

WHIRLYBIRD 7" EP out now! Four catchy melodic punk songs on black vinyl. Jolly Mortals 7" EP and Quadruped VA comp. Still available. All records $3PPD. 80's cover comp. tape to benefit Food Not Bombs out now too. Features Avail, Whirlybird, Bad Guy Reaction, Inquisition, Resol and tons more. $2PPD. Whirled Records POB 5431 Richmond, VA 23220.

DISCHORD #1-6 Teen Idles "Minor Disturbance" $100, SOA "No Policy" 7" (green) $125 (black) $75, Minor Threat 1st 7" (Blue cover) $65, G.I. "Legless Bull" 7" $85, Minor Threat "In My Eyes"7" (red wax) $125 (black) $75, Youth Brigade "Possible" 7" $80. Taang!, POBox 51, Auburndale, MA 02166. (617) 876-8937

S.M.D. 9 SONG 7" "Southern California Hardcore" $3.00 ppd. U.S. $4.00 world. Cash or money order only to Maury Vasquez 8807 Arma St. Pico Rivera, CA. 90660 U.$.A. Any labels interested in helping us put out our second 7" please write or call at (310) 908-6444.

OUT OF FOCUS video fanzine #4- $8.00 post paid. Features the Queers, Los Crudos, The Vindictives, Samiam, Born Against, and the Neer Do Wells. VHS only! Issues 1-3 still available for $8.00 each. Bob Byrne 1326 Fredrick Lane, Naperville, IL. 60565.

MEGA-RARE HARDCORE 7"s and LP's set sale.Hundreds of original punk rock classics; Cause For Alarm, DYS, The Freeze, F.U.'s, Germs, Kraut, Minor Threat, Misfits, Negative Approach, Nihilistics, Social Unrst, SSD, etc. Send SASE (long envelope) for list to: Mike B, 159 Emerald St, Malden, MA 02148

76% UNCERTAIN UPDATE: Master tapes finished, artwork being finished. Reissues ready soon. Info: TPOS 12 Mill Plain Rd. Danbury, CT 06811 USA

WANT DESPERATELY...live audio and more especially videos of the Feederz, Septic Death and Christ On Parade. Also need episodes of Chris Elliot's brilliant show "Get A Life". Will trade od buy...Dave, POBox 2143, Stow, OH 44224

FUCK COPYRIGHTS! Did you record Crass in '83 on "An American Breakfast" TV show or any other show? If you did write us with your demands! Clea Torris and Scott Kramishin, 2427 N.E. 191 St, N.M.B, FL 33180

FREE Blank Expression "O-Town Punks" cassettes. Just send 3 stamps ($1.50 outside USA) and a letter about your local scene with photos if you have any. We want to tour the USA and Canada in October/November and need help.We'll also give you info about our split EP and album releases coming in the next couple months. Strummer, 225 E. Newhampshire #17, Orlando, FL 32804. (407) 896-7502

NOISE!!! Xome "Face 23", Stimbox "One" and "Two", Xome/Stimbox "Spilt". World Noise comp. in the works. Nopise makers send tapes. All tapes $4.00 post paid (cash only). Hebi Like A Snake Tapes, 56 Webster St, San Francisco, CA 94117

VIDEOS!!! Slayer, Sepultura, Dark Angel, Metallica, D.R.I., White Zombie, Prong, Voivod, Suicidal Tendencies, Excel, Accussed, Cryptic Slaughter, Napalm Death, Zeni Geva, Carcass, Godflesh, Janitor Joe, E.N.T., Victim's Family, Death, Coffin Break, Crawlpappy, Insideout, 100's more! $1 or 2 stamps for big tasteful list to: Bam-Bam, P.O.B. 562, Mundelein, IL 60060.

CAPITALISTC CASUALTIES "Live Buthery" out now! trade only!! Not for sale!! Because Japan pressing record is high price. World label get in touch. My label trade rule: EP 1, EP 5, LP2, EP6,CD2, EP1, Tape 2 (orig). Vibrator records c/o 30 Nakajima-Cho, Momoyama-Cho, Fushimi-Ku. Kyoto. 612 Japan. No ripoffs!!!!!!!!

TWO FOOT TALL JERK-all original 6 song avant garde rythmic noise social commentary on nothing in particular. Tapes $3 ppd. or trades. Distributors contact us. Send covert cash or mail to: 2ftj P.O. Box 1144 Williamstown, NJ 08094

BANDS WANTED for 7" label, Highback Records P.O. Box 5811 Sacramento, CA 95217

BLUE GREEN GODS "live in Mono" 60 Minute cassette. The death of any party $4.00. TPOS sampler tape and catalog $1.00. 10th anniversary sale prices in effect! TPOS 12 Mill Plain Rd. Danbury, CT 06811 USA

WANTED! FEMALE PUNK post punk records, X Ray Spex, Au Pairs , Family Fodder, etc. Anything that's punk with a female voice. send lists in a rush to: Femme Fatale, POBox 621, Maynard, MA 01754-0621

VIDEOS!!! Slapshot, Agnostic, SOIA, Burn, Sheer Terror, Supertouch, Wrecking Crew, Nausea, Born Against, Killing Time, Kingpin, Leeway, Cromags, Misfits, Samhain,Murphy's Law, Gorilla Bisquits, Verbal Assault, Rest In Pieces, Into Another, Underdog, Bad Brains, Die 116, Orange 9MM, Quicksand, Shelter, Biohazard, C.O.C., 100's more! $1 or 2 stamps for big tastefull list to: Bam-Bam, P. O. Box 562, Mundelein, IL 60060.

VIDEOS!!! Jesus Lizard, Gift Horse, Distorted Pony, Slug, Oiler, Bastro, Boss Hog, Blues Explosion, Boredoms, Cop Shoot Cop, Cows, Helmet, Melvins, Mule, Laughing Hyenas, Tar, Surgery, Helios Creed, Unsane, Rapeman, Railroad Jerk, Hammerhead, Silverfish, Nick Cave, Birthday Party, Neurosis, Oxbow, Scratch Acid, Swans, Chokebore, 100's More! $1 or 2 stamps for big tasteful list to: Bam-Bam, P.O.Box 562, Mundelein, IL 60060.

TURN ME ON TO SOMETHING new!! Seeking out bands that play melodic pop punk in the vein of: All, Bad Religion, Green Day, Lag Wagon, Misfits, NoFx, Propagandhi, Queers, Schleprock, Screeching Weasel, Seaweed. Also interested in V/A compilations of similar material. All responses greatly appreciated. Please send list with band name, title, and/or label, to Brian Toney, 66-A Sullivan Place, Bremerton, Washington 98312.

MAXIMUMROCKNROLL music classifieds

TRADE/ SALE: FUGAZI SP 7" (green), Dope Guns 2 (yel/black), Hanatarashi "Worst Selektion" cassette (1985, very rare), Tsunami/ Velocity Girl SP 7" (pink). Looking for The Fall "Room To Live" LP, Solger 7", Dead C. "Helen" 12" and "Sun Stabbed" 7", Slovenly "After The Original Style" 12". JT, 1650 Hawkes, Arcata, CA 95521

VIDEOS!!! Green Day, Operation Ivy, Rancid, Social Distortion, Bikini Kill, Jawbox, Jawbreaker, Down By Law, Fugazi, Desiderata, Nation of Ulysses, Rocket From the Crypt, Rollins, Shudder To Think, Samiam, Unrest, Chemical People, Hole, Babes In Toyland, Dwarves, Lunachicks, Urge Overkill, Screeching Weasel, 100's more! $1 or 2 stamps for big tasteful list to : Bam-Bam, P.O.B. 562, Mundelein, IL 60060.

ATLAS SHRUGGED LP "The Last Session". Available now. 7 songs of Burn meets Turning Point hardcore. first pressing on jello green vinyl and hand numbered. Prices are postpaid $6/7/8/10 in US funds only. No Checks! Cash or M.O. payable to Chris Weinblad. Trip Machines Laboratories, POBox 36, New City, NY 10956. Atlas Shrugged RIP 1992-1994

OUT NOW ON TRIP MACHINE....Atlas Shrugged "The Last Season" LP. 7 songs comparable to a more metallic Absolution. Green wax. prices are as follows, $ 6/7/8/10 is US funds payable to Chris Weinblad. Cash or M.O.,. no checks! Please write for trade and wholesale info. Trip Machine Laboratories, PO Box 36, New City, NY 10956. Request a number.

ATLAS SHRUGGED'S "The Last Season" LP. Out now. Headfirst meets Inside Out. Emotional lyrics. Well played music. 7 songs on green plastic. All money orders payable to Chris Weinblad in US funds only! M.O. or cash, no checks! $ 6/7/8/10 postpaid. Trip Machine, POBox 36, New City, NY 10956. Emo-Slayer dude. Belief is a good zine!

FREE TAPES. Looking to copy tapes. Have huge list of Hardcore / Punk and Ska tapes, CDs, records and 7"s. My wants are Vision "Just short of living" LP, Upfront "Spirit," Screeching Weasel demo, and 7 Seconds "Three Chord Politics" 7". Also will buy any Wishing Well Records t-shirts in large. In return tell me what you want and I'll send it to you along with my list of rarities. So write Chris Aliperti, PO Box 157, West Soyville, NY 11796.

ATTENTION ALL MUSIC PIRATES - Send me a list of your music collection and I'll send you a list of mine. If we want to hear any of each other's music we'll dub it and send it through the mail. Fuck $15 CD's! Write to me and hear it for free! Mark, 7 Rolling Hills Dr., Orchard Park, NY 14127.

AUCTION: (2) The Eat "God Punishes" 7". Best serious offer takes them. Wants: Screeshing Weasel "Ramones" 1st LP on Underdog, "Lame Gig Contest", "Turn It Around" 2X7", & many more. Doug 3118 S. Casper Pl., Titusville, FL 32780 (407)269-2585.

AIRPLAY GUARANTEED, I host a Punk, Hardcore, Ska radio show broadcast over 3 cities. Bands, please send me anything you have recorded and it will receive airplay. Send stuff to: Ground Zero, PO Box 148, Santa Fe, NM 87504.

IS ANYBODY out there willing to sell me the Poison Idea "Discontent" 7"er or "Darby Crash 7"er for $5 ppd (or less)? If so, write to Jamie Keefer, 13931 White Oak Ridge, Hancock, MD 21750. Thanx!

EXPERIENCED VOCALIST seeks touring and recording punk, industrial, oi, ska, or death band will relocate serious calls only (217)267-7780. Steve, 536 Virginia Ave., Westville, IL 61883.

WANTED: PUNK/WAVERS from 76-89 from Dallas/Fort Worth area for a film I'm making. Twilight room, Zero's, Hot Klub, etc. Write or call - Laura: 817-763-8406, P.O. Box 471106, Fort Worth, TX 76147

SELLING MY ENTIRE record collection. Many rarities (and many not so rare). Over 2000 7"s and 1000 LPs and 12"s. Mostly hardcore, punk, noise and some metal. Send SASE for list. John, PO Box 060623, S.I.N.Y. 10306 USA (718) 727-2548

TODAY IS THE DAY, Shellac, Antioch-Arrow - I want good quality live video of these bands. Prefer to buy, but have a few things I might trade. Also looking for rare Melvins vinyl. Please write: Will, 128 King's Way, Lexington, SC 29073.

PUNK & HARDCORE IN FINLAND - 1982-93 samplerw/Lama, Anti-Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn-SF, KTMK, Pelle Miljoona, WDM, Tampere SS & Riistetyt. 140 minutes in colour, VHS pal, high quality videotape, US $25 airmail ppd. everywhere (only cash). Very fast service!! MM Tapes, PO Box 174, SF-11101 Riihmaki, Finland.

FOR CATALOGUE of punk & new wave 1975-85 send SASE to: 90 9th St., San Francisco, CA 94103-1408.

PLASTIC DOG DICK records CD comp seeks 7 bands with 10 minutes each. You must buy 100 at cost; pay factory direct. Emphasis on entertainment. RR2, Box 163b, Accord, NY 12404. I gotta sell 300 so it better be good!

RARE BRITISH PUNK / OI! / H.C. Set-sale 1800+ items, Abrasive Wheels-Zounds. Want-list service. Please send IRC for catalogue:- Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel / Fax: (0462) 433089.

GREEN DAY, Jawbreaker, Operation Ivy, Basic Radio, Rancid, Downfall, Screeching Weasel, Vindictives, Queers, Tilt, Crimshrine, Fifteen, J Church,Cringer, Mr. T Experience, Samiam, Soup, Monsula, All, Descendents, Big Drill Car, Sweet Baby Jesus, No Fx, Milestone, Winona Riders, Jawbox, Fugazi, Niervana, Mudhoney, Superchunk, Snuff, Seaweed and more (live, demo or video). Send a SASE (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349

QUIVER - "MISS BETTY" 100% Pure Clit. 5 song 7" EP with gnarly kick ass girl punk tunes. Ineludes a Damned cover. Send $3.50 ppd (Overseas add $2) to: Know Records, P.O. Box 4830, Long Beach, CA 90804.

SALE/TRADE: Rare punk 7" vinyl. GG Allin originals, Septic Death, Misfits, Antiseen, Meatmen, Discharge, SNFU, SubPop singles club, Pushead fanclub, Roit City, No Future, and hundreds more. Send for huge free list (stamps appreciated). Will trade for Star Wars cards and photos of GG Allin. Paul Holstein, 6759 Transparent Drive, Clarkston, Michigan 48346 USA.

EH-1 VIDEO FANZINE! Issue #1 out now! 2 hours of punk fun. Featuring NoFX, Face To Face, Lucy's Fur Coat, Seaweed, Wool, Satanatras and lots more! To order send a money order for $10 to: Rick Scullion, 3827 Lawrence Ave. E. #507, Scarborough, Ontario, Canada, M1G-1R4. US residents send US funds. Price includes postage.

WILL BUY: Op Ivy "Plea For Peace: 7" white vinyl orig, RFTC "Cut It Loose" Pushead fanclub single, GG Allin vinyl on blood and orange records, Dayglo Abortions "Out of the Womb" 12", Supersuckers "She's My Bitch" 7", GG Allin "Expose Yourself" 7" and more. Will buy or trade. Please send your list with prices. Paul Holstein, 6759 Transparent Drive, Clarkston, Michigan 48346 USA.

YUMMY, YUMMY tapes for sale! Nirvana live (unplugged) USA 1994, Primus live 3/20/92 Australia, Pearl Jam live USA 1993, Nirvana live 1990 Europe. All tapes excellent quality $8.00 each, postpaid, USA. $10.00 each, postpaid, world. Cash or money order to: Uncle Stinky, 1941 Freedom Blvd., Freedom, CA 95019, USA. Traders send list.

CENTSLESS PROD. New seven inches out! The Slobs-"Goin' Nowhere Fast" 5 song EP and The Econothugs-"Beer Run" 5 song EP. Bottle up and order now! $3 ppd USA, $4 Canada, $5 foreign. 5945 Monticello Ave., Cincinnati, OH 45224.

FUGAZI LIVE CD good sound. 20 songs, 68 minutes from '87, '88, and a Peel Session from '89. $15 ppd. money order or cash to Jim Budds, PO Box 286 Milford, CT 06460. Sorry US & Canada only.

MAXIMUMROCKNROLL classifieds

IF YOU'RE TOURING Arizona and you need a cheap place to camp and hang-out with others in the scene, Ive got the perfect place for you...I own 5 acres of desert land and I rent sections of it for $25.00 a week...if you want to reserve a section for your future visit, mail $25.00 for each week you plan to camp: Include names of people in your party and the dates you plan to stay. (The $25.00 covers as 1 to 5 people)...Ill mail back a map of how to get to the spot. And in case anyone asks when you arrive, Ill mail you a receipt showing your payment and names of people in your party... Mail to: A. McLain/PO Box 86217/Phoenix, AZ. 85080.

AIDS SUCKS SUCKS SUCKS fuckin sucks. Stupid guy in Texas makes tee shirts; proceeds benefit local Aids organization. Write for the boss catalog: Bills Shirt Thang, PO Box 53832, Lubbock, TX 79453. Enclose a stamp or something worth 29 cents.

SKATEBOARDERS...S.F.P.D. Slams skaters! Confiscates skates! Writes citations! Arrests made for non-payment of anti-sk8ting tix! Fuck the police! Stop police harassment of skateboarders in San Franciscos EMB zone! Write or call to support changing the anti-skateboard law at Justin Herman Plaza! Sk8ters send name, address, age and phone number (optional) to be added to mailing list for newsletter. Call Shredders Grind (415) 441-4619. Rick...sign our petition!

WORKING-CLASS punks and skins! Workers Solidarity Alliance is a network of class struggle anarchists fighting against racism, sexism, homophobis and the biggest enemy, Capitalism! For information, write: WSA 339 Lafayette St., Rm. 202 NYC 10012. Revolution back to its roots-working class anarchism!

MY FAVORITE THINGS: Experimental guitarists, underground film/video, alternative literature, mail art, your *personal original* band names list gets mine. If you have free contributions or information on any of these, please send to: Bobby Bobbubba, 6015 Viking Dr., Houston, TX 77092

WANTED- PUNK RELATED BOOKS, discographies/ bands/ scenes... etc. Plus-Fartz /Iron Cross/ Sheer Terror/ Septic Death/ Condemed to Death/ Heart Attack/ No Thanx/ Armed Citizens/ Lipcream/ Comes/ Tampere SS/ Pandemonium/ Lama/ Antisect/ Riistetyt... etc. Vinyl-Brian, 28 Mount Pleasant Road, Wallasey, Merseyside, L45 5EW, England.

PLEBEIAN TIMES #2 is out now. This ish- exploring cyberspace with Jeff Hunter and TOTSE interview, electronic encryption issues, plus music, adventures in the military, Kung Fu, and more! $2ppd, 118 Garden St., Sulphur LA, 70663.

MEXICAN DEATH MAGS, you read about them in Answer Me! Real blood, total gore, splatter pictures, full color, decapitations & mutilations, glossy paper. Fuck Fangoria, this is gore for real! $7(ppd) each or trade for porn mags or comics, or punk cassettes (send titles). Record stores, magazine newstands, skate-shops, sexshops, put this mags in your business, your customers will love them. Fernando, Urano 1409, Col. Nva.Linda Vista, Cd. Guadalupe, N.L. CP 67110, Mexico.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

PUNK AUCTION CATALOG: Lots of printed matter, photos some records from the 70 through the nineties. Send $1 (cash only) for a complete auction list. Seidboard, PO Box 137-M, Prince St. Sta., New York NY 10012.

20 YEAR OLD MALE looking for people from anywhere to correspond. Musical taste: anything hopeless and depressing, MTV for example! No, seriously...I like listening to Minor Threat, Negative Approach, Peter Tosh, Bauhaus, Neurosis and many more. Write: Stephan Lochle, Margaretenstr. 3, 88682 Salem, Germany. All letters answered. Queer people especially encouraged to write.

PROFIT AINT PUNK! We want to compile a list of bands, zines, groups, etc. that do not markup or profit from their art. Possible comp or zine of DIY artists. If you aren't capitalists, and are interested, please contact Lunatic Fringe for now at: 1708 Glassy Lake Dr., Virginia Beach, VA 23456/ foreign bands too!

JACK AND JILL (Off). Issue One now available. Your friends and strangers naked, masturbating, fucking, doing that thing they thought no one would ever find out about! Now you can join them in the privacy of your own room. Then write and tell us about it! $3 and age statement. Punk contributions especially welcome. JJ(O), POB 624, Alameda, CA 94501.

I WILL ANSWER any question. Broad knowledge on a wide range of subjects, good advice. Only 10 cents! Don't pass it up! Doug O'Donnell, POBox 73, Kemblesville, PA 19347

ANY RADICAL environmentalists out there? I'd like to here from Earth First! and Animal Liberation types to discuss tactics. I'm also interested in groups such as the Justice Dept. and the AD-RAF. Write to : Mass EF! PO Box 708, Littleton, MA 01460.

JACK AND JILL (Off): We're gathering material for the Summer in Winter issue. Your assignment: "What I Did For Summer Vacation (And Couldn't Tell Them at School)". Send us your true summer sex stories and don't leave out any details!! (Identities protected, of course.) Deadline 10/18/94. Contributors get free copy plus 50 word classified. JJ(O), POB 624, Alameda, CA 94501.

JACK AND JILL (Off) Guys: we need your photos for the "Boners & Boxers" feature. Girls: send your cutest summer dress, bikini, topless, nude photos. Couples: Hot Summer Fun Photos. Educate us! Any true sex stuff welcome!! Deadline 10/18/94. 50 word classifies - $3. Contributors receive that issue plus a free classified ad. JJ(O), POB 624, Alameda, CA 94501.

"COULD YOU DIRECT ME To The Thrift Store" is a new comic book by Jacob Borshard. It is strange, twisted, nightmarish, and an all around good time. For an issue of your very own, send $1.50 or $1 and a couple of stamps to Jacob Borshard, 2700 Glencliff, Plano, TX 75075. Shirts are also available for $7 ppd. Independent comics rule!

SHIT! CRAP! POOP! Please send me your styories, jokes, observations, limmericks photo and/or anything else "doo-doo" related for an upcoming super-fun zine all about, well, shit! All entries recieve free "gift". Please send to : PO Box 91260, Santa Barbara, CA 93190. Thank you, Crump. P.S this is a humor intended endeavor.

FREE COPIES of the Howard Stern radio show! Send 2 stamps for details and huge list of shows, interviews, live music, sound effects, and Howard just raging on people! Joey- 22 Dorchester Ave. Geneva, NY 14456-2315.

KILL THE MESSENGER - issue #3 out now- Assuck tour diary, Sleep, Eyehategod, etc. #2 still available- Youth Brigade, Tar, Jesus Lizard, Jawbox, Chris Dodge. $2 each ppd. U.S., $3 ppd elsewhere. Also looking for tape traders- live and demo-type stuff. All styles wanted, especially Neurosis, Rorshach, Don Caballero. Send lists, gets mine. Frank J. Cassidy, 23 Wison Terrace, Elizabeth, NJ, 07208-1712.

32 YEAR OLD short, queer, slim, blue eyed male tired of Homophobic ass-kissing breeding conformists is extremely interested in meeting a friendly and cute young guy to take me to my first punk show. Also hoping for the potential of a relationship. Write to RS, POBox 80561, Lansing, MI 48908

KURT COBAIN "I'm Dead" T-Shirts! Commemorative, touching, exploitative. Twelve bucks cash to M.O.P. Box 1337, Lexington, KY 40590-1337.

MAXIMUMROCKNROLL classifieds

SHORT STORIES WANTED for issue #2 of Earful. Send me your contribution: True, love, teen-angst, seff indulgent type stuff or whatever... Bridget, 23 The Embankment, Bedford, MK40 3PD U.K.

FUCK CORPORATE 7" BAGS. Buy from Punks. Prices are 100/$4.00, 500/$13.00. 1000/$23.50, 5000/$104.00. All prices are postpaid. Send cash or MO to Chris Cabay, 429 Circle Ave., Forest Park, IL 60130. Or call (708) 366-5646. If you're in the Chicago area I can probably hand deliver the and give you a better deal. I'm cheaper than Bags Unlimited

I AM A 17 YEAR OLD male who loves mail but gets none. I love Downcast, Fuel, Jawbreaker, Propaghandi, Spitboy, Screeching Weasel. Struggle, J Church, Inside Out, Crimpshrine. Figure it out. I love writing letters. I'll send you crazy stuff cuz I'm sucker. Come on boyz and gurlz, I'm in two bands and do a zine so I got lotsa stuff to send. Dave 317-38 Ave., S.W. Calgary, Alberta Canada T2S 0V7. No right wing, homophobic, racist, patriotic, sexist or religious bullshit! Sucker.

FAGGOT DYKE PUNK ROCK freaks! Fuh Cole #5 is out now! 60 alienated, restless homo fanzine pages. Huge travel diary, insane interview with Caroline Azar of Toronto's Fifth Column, fanzine and book reviews, homo personal ads, letters, tons more. Only $2!!! New Address: Fuh Cole, POBox 477765, Chicago, IL 60647

MONTHY PYTHON. The Micheal Ellis Chronicles #2 is out now. Python & Python-esque stuff. Mrs., Crumpt Pinnet is enjoining it thoroughly. Siusan, 179 Grant Ave., St. Clair Beach, Ont, N8N 2X9, Canada. (Until Aug. 20th). $1 in USA, 50 cent & $88 stamp Can. $2 US elsewhere.

NEW ZINE UNDERWAY needs your contributions! Seeking: artwork, interesting or bizarre accounts of personal experience, unfettered views/ideas, fictional short stories, poetry creative or nude (or creatively nude) photos, reviews of films, comics, books, live or recorded bands, etcetera..free ad space available for the first issue. Mail submissions to: Inbred Picnic, 444 W. Poplar #4, Stockton, CA 95203

DOY RALPH #1 F.Y.P #2 Face To Face and the New Bomb Turks #3 the Queers. Skatebording, comic and other cool poop. All for $1.00 postpaid. Free ad space or classified. Looking for bands to be on a comp. Doy Ralph, POBox 101, Cottage Grove, MN 55016-0101

TED BUNDY'S VOLKSWAGON "Afro" T-Shirts. Artwork from the "Get Off My Wagon" hit single. As seen on many nappy heads. $12 cash. M.O.P. Box 1337, Lexington, KY 40590-1337.

ATTENTION BANDS and individuals, I can silk screen print your T-shirts and decals. I'll print anything. Send your requests to: The Underground Squeegee, 11006 4th St. North #184, St. Petersburg, FL 33716. Punk musicians/Skaters in Florida write in.

LAS VEGAS PUNK CHUCK! We met at Rancid June 3 at Huntridge after the show. I took pics of you. Remember Green Day? I can't stop thinking about you. Please get in touch. Andrea, 5477 Donald St. #17, Eugene, OR 97405

CHUCK IN LAS VEGAS! You graduated and went to Rancid at the Huntridge. We met after the show, reminisced about Green Day. (You stood next to me and I kicked you). I have short red hair and a camera. Strangely enough I can't get you out of my head. Please write! Andrea, 5477 Donald #17, Eugene, OR 97405

NEW SCH TUFFE...! Moved from Vancouver (Canada) to frightenly small town. Plans include store, new label, mail order/ distro, and MRR-type zine. Bands: send demos for label, copies for review. Punks: write for info. Formerly of Club Grotesque (wade-free Vancouver comp CD) and Band On (Face Puller) now by my lonesome. Jason Schreurs- Schtufff... 7110 Westminster St., Powell River, B.C. V8A 1C6 Canada. Thanks!

SxE, POLITICALLY and Krishna Conscious female starting zine. Looking for literary contributors and pen pals who share similar views. Need to hear from other females about their scene, political views, SxE and Hardcore. Anyone with info about female SxE bands, guys are more than welcome. Response guaranteed. Amy, 128 "C" Weybridge Cir., Royal Palm Beach, FL 33411.

FIRE. FIRE EVERYWHERE. Lost everything. CD's, 7"s, flyers, addresses, contacts, etc. If you know me or not then let me know. I will take whatever help I can get to put out my life in order. Please write to William McMillion, PO Box 1446, Harlingen, TX 78551. Thank You.

WHATEVER HAPPENED TO Andrew Ridgeley? Eternal eighties chick desperately seeking Wham! t-shirt, help! I also dig mail.write me, I'll feel special. I'm 19, straight edge, vegan, paranoid and emo as hell. Erin McWilliams, 269 Horseshoe Rd, Norristown, PA 19403

NIGEL ELIAS oh wandering hippie poseur of Eureka, Illinois: keep wandering. Sincerly, The Eureka punks.

I, UNISEXUAL, 18 YR born female seeking escape and companionship. Into lonliness, SMFDM, Skinny Puppy, big boots. Stuck in situation hoping to get out of. Traveling to St. Louis maybe New York. LK, 1 S. 371 Pine View, Lombard, IL 60148. No locals!!

I NEED MAIL! All I ever get is bills. I'm into Jaks, NoMeansNo, NoFX, All Minor Threat, Operation Ivy, Sonic Youth, the Jesus Lizard, tattoos, piercing, weird sex, and much, much more. Weird, twisted, and perverse shit welcome. Mail it all to Jeremy Weiss, 6360 Chilson Howell, MI 48843. I promise I'll write you back!

I'M TRAVELLING TO ENGLAND & France, possibly the Netherlands, (mainly London & Paris) in September/October. I'd like to meet interesting people that wouldn't mind showing me around (record stores, shows, museums, etc) and maybe give me an occasional place to stay. I'm 22-year old guy into Rorscach, Nation of Ulysses, Lush, Gorilla Biscuits, etc. Please Write! Chris, 53 Paul Gore St. #2, Jamaica Plain, MA 02130

BIG SPIKES! I make leather dog collars and bracelets-many colors, any kind of studs and/or spikes. For complete catalog send S.A.S.E. to: Amy/3 Ryan Way/ Durham, NH/ 03824

4-TRACK BOY (16) would like to meet others like me. I'm into Thinking Fellers Union, Gus Van Sant, Trumans Water, Peanut Butter & Jelly, Silver Jews, 8mm Film, Boredoms, Joan Cusack, Polvo. Danny Vaughn, 1109 Watermark Ct., Raleigh, NC 27609.

I'M A GIRL, you are a guy, now that that is certain; I like reading good books by kerouac and ginsberg, dead flowers, koolaid as hair-ddye, and listening to music esp. localish bands you've probably never heard of before, while thinking really deep thoughts. If you don't like to share your toys either then write. Bridget Cannon/P.O. Box 3233/ Asheboro, NC 27204.

TAKE OFF YOUR HOSERS! I'm a 17 y/o guy with an obsession with knives, looking into an organization (peaceful or forceful) into open-mindedness and individual freedom. Struggle, Into Another, C.O.C., Genesis, Earth and Pantera a cool, and Dungeons and Dragons fantasty ghouly shit rules! Anyone/everyone get in touch, Juggernaut, W3498 Krueger Rd., Seymour, WI, 54165.

I HATE WEASEL! Attention all haters of Screaching Weasel and Lookout records in general. Send me: letters, death threats, photos, stories, interviews, songs, artwork, video, stickers, clothing? whatever. Basically, any anti-weasel/ lookout propaganda for possible one shot (maybe continuous depending on outcome) zine. Stop the insanity! (A-way-ooh-ooh) 2105 Beck Lane, Lafayette, IN 47905.

RUMPSHAKER ZINE #2. Featuring Snapcase, Endpoint, SOIA, Lifetime,and my Mom. 36 pages for you to enjoy. 2 dollars and a few stamps to: 72-3865 Place, Glendale, NY 11385.

MAXIMUMROCKNROLL classifieds

X PILEDRIVER X fanzine. Issue #2 now out. #3 out soon. Complaining sXe, & Pro Wrestling. Any contribution or communication is welcome. Cost is two stamps or trade. See ya in the ring. John, 826 Pasadena Ave., Sheffield Lake, Ohio 44054.

DRUNK OBNOXIOUS PUNX 20 is looking 4 pen-pals in DC and PA in to Total Chaos, Nausea, Chaos UK, GBH, GG Allin, Half Life, piercing, tattoos, beer, will write back. Lee, 320 Fairfax Ave., Norfolk, VA 23507.

YOU KNOW!!! DV8, dedicated to different, issue #1 is complete and ready to be unleashed on the world. This idiosyncratic zine features: unconventional, ludicrous, and bizarre articles, unique art from eccentric contributors, as well as, news and reviews. Seeking all types of zines, music and odd contributions from the outer limits for issue #2. Copies for what we use. Contests for best stationary. Miscreants welcome! DV8, P.O. Box 2643, Rancho Cordova, CA. 95741-2643, USA.

WRITE TO ME!! Lonely, bored, SF, 34 stuck in a hick town. Into gothic/ ethereal/ punk/ alternative rock/ techno/ ska/ reggae/ classical, plus comic books (Sandman a fave), and cats. Would like to hear from others with similar tastes. Julie L., 242 Wisconsin St., Mayville, WI, 53050-1040.

THE ELECTRO MAGNET is a new publication zeroing in on electro-pop and noise bands, as well as basement labels. Send us info about yourself in the form of a self interview, along with pictures, tape lists, etc... Send to the Electro Magnet, 2178 Woodbine Rd., Woodbine, MD 21797 by Aug. 31 for Sept. 30 release.

22 YEAR OLD FEMALE seeks friends/ pen pals. Screeching Weasel, Rancid, Beck, Op. Ivy, Green Day, Pixies, Descendants, Ween, Antenna, Ska, Beasties, TMBG, Techno, piercing, tattoos, dancing, trading mixed tapes, thrifting for polyester, etc. If in Cincy write to exchange phone numbers. (long/ creative letters preferred). Katy, 318 W. McMillan #1F, Cincinnati, OH 45219, 1260

SERIAL KILLER T-SHIRTS. Gacey, Lucas, Fish, Bundy, Dahmer, Jones, Otis, Toole,Gein plus way more twisted shit. $18 ea. and $2 shipping (payable to D. Morse) Catalogue $2 to Cult Tees, POBox 46191, LA, CA 90046

DARK ENTRIES fanzine is a pen pal network dedicated in printing punk/ gothic classifieds so punks can meet punks and trade music or free shit. Send classifieds (40 words or less), poetry or artwork to: Dark entries, POBox 2458, Bell Gardens, CA 90201 P.S. Please send two stamps if you want a copy of the fanzine.

AGENTS OF MISFORTUNE #3 out soon with reviews, poetry, interviews. #1 / 2 still available. No rip offs. Very honest serious 100% DIY zine. Bands send music for review. Poets send stuff. Scene reports. All is printed. A.O.M., 16409, S.E. Division Ste. 216-138, Portland, Oregon 97236-1931.

NoXit MAILORDER, a not-for-profit distro, is looking for zines to distribute. We buy old and current issues of independent zines of all persuasions. We like zines with small press runs! Send a sample and wholesale price. 118 Garden St., Sulphur, LA, 70663. E-zines, contact us at Misery BBS (318) 625-4532! We'll carry out!

MIKE OR ANY OTHER member of Laceration (Seattle) get in touch with us. We don't have your new address and the old one seems unvalid. Urban, B.P. 21, 93340 Le Raincy, France.

IT'S WILD, IT'S WEIRD, It's Products Of The Pure 99 T-shirts geared to yank the smile on yer face. Send stamp fer catalog to Psychotick, PO Box 18205, Seattle, WA 98118-0205. Thanks to all u-MRR readers whom responded.

PIERCING JEWELRY - High quality medical grade stainless steel jewelry by mail at unbeatable prices. Send S.A.S.E. for catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA 52240

ZINES: THE EPICENTER LIBRARY needs zines. We'd love single copies of political/personal/music/etc. zines. The library is an extension of Epicenter Zone designed to provide free access to alternative media. Thanx. Epicenter Library, 475 Valencia, SF, CA 94103

THE ANDREW THOMAS COMPANY. Send a twenty nine cent stamp for our new clothing catalog featuring straight edge and animal liberation designs, among others. Send to: 55 Searle Street, Pittston, PA 18640.

FAMOUS HARDCORE of Punkland "zines" #3 Psycho, #4 Negative Approach $1.00 each postpaid #5 Sons Of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front, #8 Econochrist $2.00 each postpaid. All six for $5.00 postpaid (outside US/ Canada add $2.00 airmai). Craig Hill, POBox 987, San Carlos, CA 94070, USA. Cash only/US dollars.

PLEASE WRITE ME: female in search of pen pals who share the same interests in bands such as: Bikini Kill, 411, Beastie Boys, Bad Religion, Janes Addiction, Porno for Pyros, PJ Harvey, Daisy Chainsaw, Nine Inch Nails, Christ on a Crutch, Lords of Acid, Beck, Rancid, Babes in Toyland, The Gits, Desiderata, Violent Femmes, Bratmobile, and Green Day. Please send responds, letters, weird info, and pictures to Kathy at 903 S. Werner, Evansville, Indiana 47712.

TENTH ANNIVERSARY issue deadline is March 15th 1995. Famous Hardcore Of Punkland. Craig Hill, PO Box 987, San Carlos, CA 94070. The best goddamn fanzine in the world quite modestly. Merry Christmas!

RUINS CAFE. Find a pen pal, or in a 100 words or less send your personal ad and I will print it free. It's $1.50 for the zine or six 29¢ stamps. Poems, artwork, thoughts, or whatever else send to Ruins Cafe, 511 West Helen, Tucson, Arizona 85705.

WRITE TO ME! I'm bored and would like to correspond with other punks. I like GG, Misfits, Rollins and other Chaos Punk Rock and Hardcore. Like to talk to just about anyone. Write letters tell stories, music, whatever. Please no fascists. Doug, 15 Holly Berry Ct, Rockville, MD 20852

GUY, 17 looking for mail from fellow artists, bassists, or people bored as hell like myself. Send anything: Drawings, collages, or send a picture if you're a cool girl. Write to Jim: 132 Karen Dr. Mt. Juliet,TN 37122. No, I'm not a redneck.

I'M a 20 years old Japanese female moving to Boston in July. I'm into Fugazi, Outspoken, Quicksand, etc. I'm looking for people who show me around, go to shows and vegetarian restaurants and hang out with me. I want pen pals all over the world, so please write! Katsue Koinuma, 133 Beacon Street, Boston, MA 02116 USA

ARGENTINEAN 18-year-old boy living in Los Angeles, California. I just arrived with lots of Argentinan hardcore/punk band CD's and tapes as well as many fanzines. I would like to meet people into hardcore/punk to hang out with and especially to attend to shows in the LA area. Please contact me: Leandro Herbstein, 229 Lake Shore Terrace, Los Angeles, CA 90026 or call: tel. (213) 250-7021.

LONELY PUNK just moved to Tampa area looking to meet/talk to other punk/ sXe kids. Interests: Op Ivy, DKs, Toasters, Scratch Acid, Shade, Magadog, playing guitar and singing. I also want to start a punk / ska / alternative band. Even if you're not in the area write me anyhow. I love mail, response guaranteed. Thurston, 4202 E. Fowler Ave., Tampa, FL 33623-4060.

ROTTING AND DECAYING around a bunch of stupid morons who don't know what punk's about. 16-year-old MAD punk into lots of HC / punk / crossover stuff! I encourage any female / skins / weirdos to write to me! Important: am looking for shows on video by Cryptic Slaughter / DRI. Steve, 10 Sudley Green Ct., Cherry Hill, NJ 08003. (609)751-6567.

SUBTERRANEAN

MAIL ORDER

MAN OR ASTRO-MAN / TEENAGE CAVEMAN "Kill Geeksville"
Two wild surf tunes (including a Surfaris cover) by Man or Astro-Man, plus two Mummies-style garage blues howlers by Teenage Caveman. Great comix-parody cover art, too.
split 7" $3.75

PINHEAD GUNPOWDER "Trundle & Spring"
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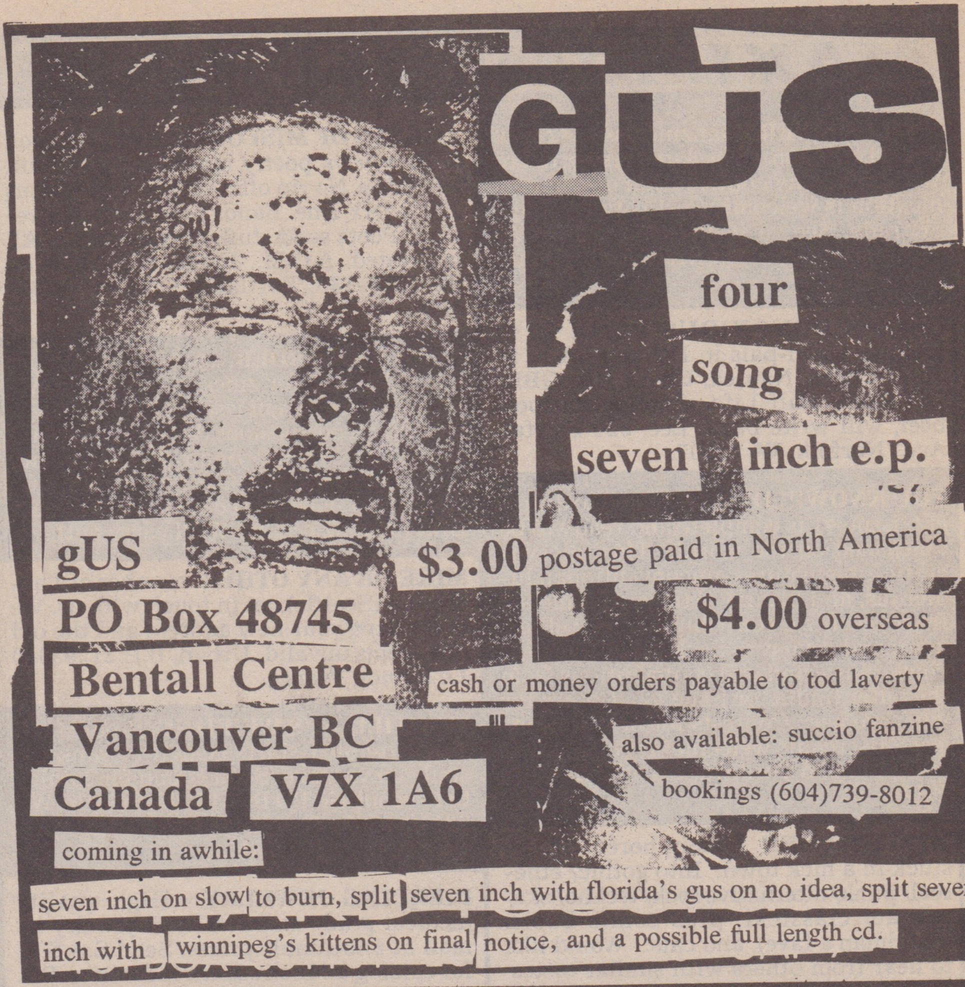

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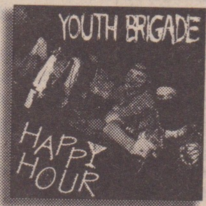

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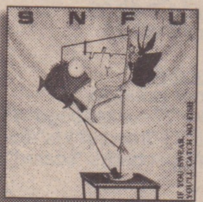

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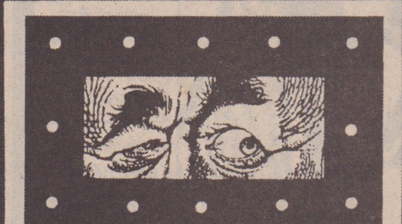

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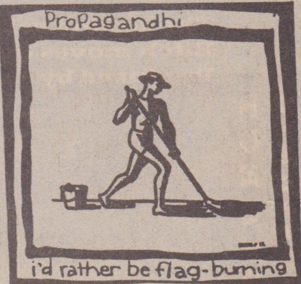

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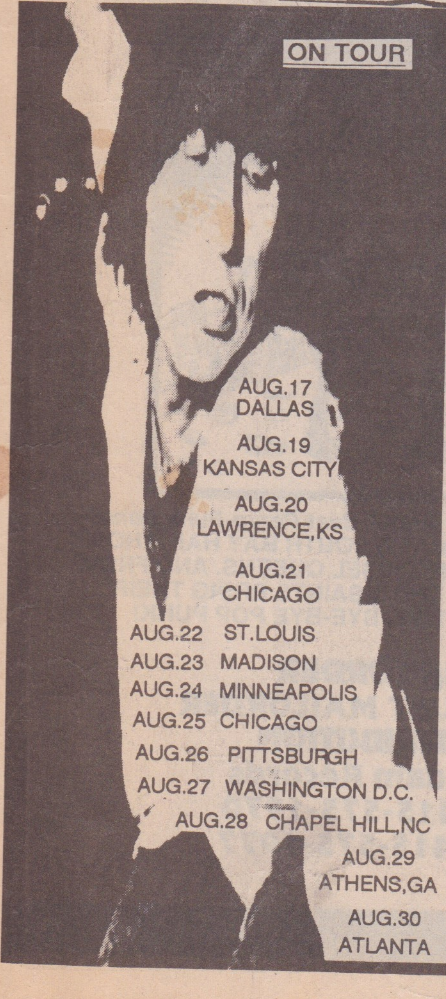

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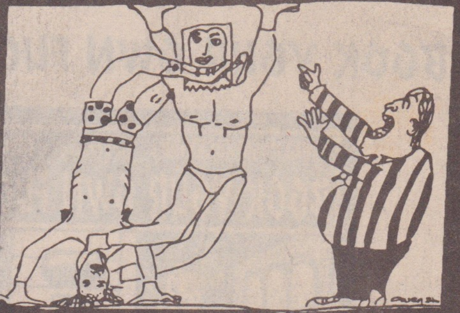

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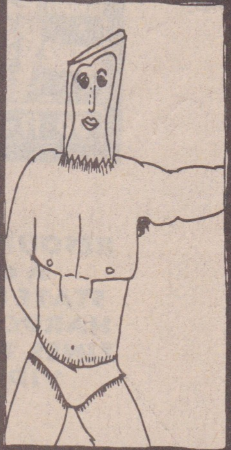

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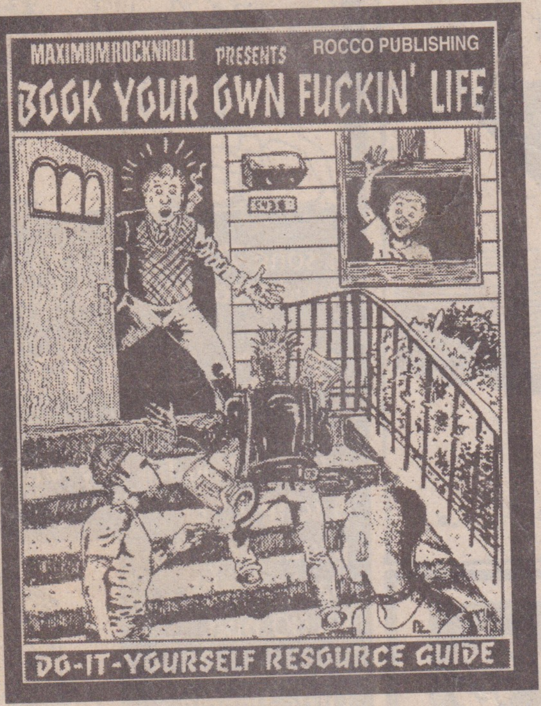

**DO-IT-YOURSELF
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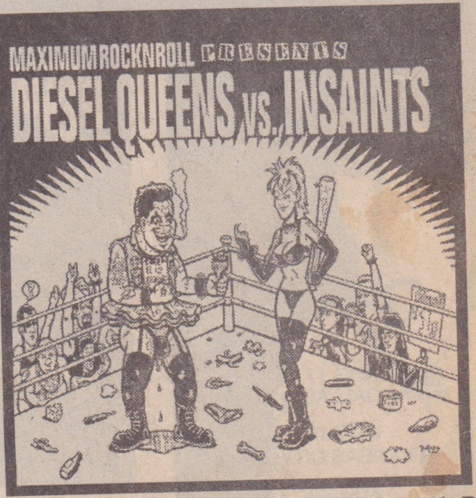

A Battle of the Bay Area's Best Pervo-Punk Bands
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AN INTRODUCTORY guide to The TOURETTES

M: YES. YES I DO.
(CHATTER THAT EVENTUALLY LEADS TO TALK ABOUT THE TOURETTES SONG BOOK)
MRR: YEAH. RICHIE'S THE GUY WHO DREW THE COVER FOR YOUR LITTLE BOOKLET
J: OUR LITTLE BOOKLET? ISN'T THAT A LITTLE CONDESCENDING, JONNY-POO?
MRR: YOUR LITTLE BOOKLET. YOUR LITTLE GIRLIE BOOKLET WITH SONGS ABOUT BOYS.
H: WERECALLEDTHOSELITTLEBOOKLETS.BYTHEWAY.
J: NOW WOULD BE A GOOD TIME TO MAKE A FORMAL STATEMENT.
P: YEAH. IF ANYONE RECEIVED ONE OF THOSE SONG BOOKS WITH JOE QUEER ON THE BACK COVER...
J: ...AND THE AARON ELLIOT DISSING...
P: ...SEND IT BACK.
H: DRAW A LITTLE MOUSTACHE ON JOE QUEER.
MRR: WHAT'S WRONG WITH JOE QUEER?
M: LET'S TELL A JOE QUEER JOKE!
MRR: COME ON! LET'S TALK SOME SHIT!
M: OKAY. LET'S PRETEND. YOU BE JOE QUEER (POINTS AT JANELLE) AND YOU CAN BE B-FACE (POINTS AT PHYLLIS) AND I'LL BE THE GUY WHO JUST WALKS UP.
J: YEA. AND DER WAS DIS CHICK AT DA SHOW LAST NIGHT. YOU SHOULDA SEEN 'ER. SHE HAD BAZOOMBAS OUT TO DER.
P: MAN. ISAWDISUDDERGIRL. SHEWASHOT. SHEHAD DISLONGPERMANDLOTSOFSEXYROUGEONANDSHE WAS BAD-ASS.
M: HEY. YOUSE GUYS. THERE'S MORE TO WOMENS THAN JUST A PAIR OF BREASTS.
J & P: LIKE WHAT?
M: DEY GOT ASS. TOO!
(LAUGHTER)
MRR: THAT'SSOMESICKSHIT. POORJOE QUEER. THE GUY'S JUST TRYING TO RUN A DINER. IS THAT SO WRONG?
J: HE'S OPRESSED.
P: HE'S JUST AN HONEST GUY TRYING TO EARN A LIVING...
MRR: JUST A WORKING CLASS MAN.
J: HE ONLY WANTS TO GET A PIECE OF ASS NOW AND THEN. IS THAT SO WRONG?
MRR: OKAY. YOUWARN KIDS IN YOUR SONG "HIDDENKEYS TOLOVING RELATIONSHIPS" TO BEWARE OF THE "FECAL PUNKS". WHAT THE FUCK IS A "FECAL PUNK"?
P: WE HITCH HIKED TO SANTA CRUZ AND THE FECAL PUNKS WERE THESE KIDS THAT WE MET IN THE DUMPSTER.
MRR: YOU WERE CRUISING THE LOCAL DUMPSTERS?
H: YEAH. WE WERE. ACTUALLY.
P: AND WE WERE SLEEPING ON THE BEACH AND STUFF. AND THEY WERE LIKE. "YOU CAN SLEEP WHERE WE SLEEP. THERE'S KIND OF LIKE THIS WAFTING SMELL OF SHIT AND EVERYTHING. BUT IT'S COOL".
J: SOWEHADTODECLINE. BUTTHEFIRSTTIMEWEMET THEM WAS AT THE SAFEWAY DUMPSTER AND THEY DECIDED TO SHOW US A SHORTCUT BACK INTO TOWN ANDWEWERELIKE. "YEAH. OKAY". SOWEGOWITHTHEM DOWN THE TRAIN TRACKS AND INTO THIS TUNNEL. IT SMELLEDKINDOFFUNNYANDTHERE'SJUSTTHIS..THIS STUFF... OOZING DOWN THE WALLS AND SOMETHING DRIPPEDONTOTHESHOULDEROFTHEPERSONINFRONT OF ME AND I STEPPED IN SOMETHING SQUISHY AND I WAS GETTING KIND OF CREEPED OUT. WE HAD A FLASHLIGHTANDALLOFASUDDEN. HOLLIEYELLSOUT." OH MY GOD. IT'S HUMAN SHIT!!!"
MRR: HUMAN SHIT?? IT WAS DEFINITELY HUMAN SHIT?
H: DEFINATELY. THERE WAS TOILET PAPER AND SHIT TOO. IT WAS HORRIBLE.
(CONVERSATION MOVES TO THE BRAZILIAN TV GUY WHO HAS BEEN AROUND TOWN LATELY)
MRR: YEAH. I SAW HIS LENSE GET ALL STEAMY DURING YOUR SET. "OOH. ZEE PUNK GIRLS WEAR ZEE LEETLE OUTFEETS IN AMERICA !"
P: JANELLE HAS TO WEAR A HOT OUTFIT AT EVERY SHOW SO THAT MORE PEOPLE WILL COME.
J: I DON'T EVEN WANT TO. PHYLLIS MAKES ME. SHE SAYS. "SQUEEZE INTO THEM HOT PANTS. BABY. WE NEED TO SELL MORE RECORDS".
H: SHE TRIED TO GET ME TO WEAR A SKIRT-THING

Fuck
Cock
Cunt
Dick
Poopoo
Peepee
Kaakaa
Piss
Shit
Butthole

The GIRLS Behind The Chaos

NAME: Holl
INSTRUMENT:
Favorite Food:
GOALS IN LIFE:
Favorite Richie Bucher Prose:
Shooting spree of my dreams:
Favorite Bands
MOTHER'S NAME
How to win me over:

①Name
②Instru
③Favor
④Goals
⑤Favori
⑥Favor
⑦Shooti Spot dream
Aaron
⑧Moth
⑨How
or if you